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The improved Cinevue 8mm. editor-viewer is a pocket size instrument which enables you to view your 50ft. 8mm. films, in motion, at any time and is fitted with a film notcher for editing. It is simple to load and rewinds the films after viewing. Features include: construction in polystyrene, lens lens, polished gate path. A well-made, efficient viewer for a low price. £1 17 6. Post and packing 1/6d.

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Will fit all 8mm. cameras with standard type D mount. Steinheil Cassar, f/3.5, 36mm. telephoto lens, coated, focusing from 2ft. to infinity. Complete with filter-retaining lens hood and plastic case, £6 13 5. Steinheil Cassar, f/2.8, 36mm. telephoto lens, focusing from 1ft. to infinity, coated. With case and hood as above. Price, £14 1 7.

AND FOR YOUR 16mm. CAMERA

Dallmeyer 12in. super high power tele lens, f/4.5, 12x magnification. Type "C" mount for most 16mm. cameras. Focusing from 18ft. to infinity. Ideal for filming nature subjects, etc. Price, £66 5 3.

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A splicer for professional work; for 8 or 16mm. film. Otherwise with all the features of the Quik Splice as above. Price, £1 17 6, post and packing 1/9d.

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The Cinefix Adaptor enables most 8mm. or 16mm. projectors to be used for showing 2 x 2in. slides. (When ordering state model.) Price £7 15 0.

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An outstanding collection of 8mm. 9.5mm., 16mm., silent and sound films, constantly kept up to date, plus unlimited access to the lists of M.G.M., G.B., Ron Harris, Pathe, Wigmore and Warner Bros.—all available to members of the Wallace Heaton Film Library. Send for details of membership now, and for the catalogue of the size or sizes that interest you. 8mm. catalogue 1/6d., 9.5mm. 1/-, 16mm. silent, 2/-, 16mm. sound, 2/-, all post free.

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GREATER KNOWLEDGE means more enjoyment, greater satisfaction; an authoritative book will give you the facts you want quickly and accurately. We keep in stock a wide range of books on cinematography (as well as other photographic subjects) from which we select those below as examples:

The Complete Technique of Making Films (P. Monier) 30/- (P. 1/9d.).

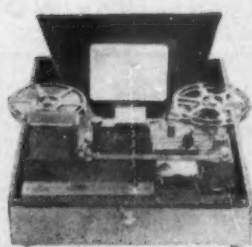
The Simple Art of Making Films (Tony Rose). 25/- (P. 1/9d.).

Handbook of Cinematography (Bomback). Vol. I, 25/- (P. 1/9d.). Vol. II, 27/6 (P. 1/9d.).

Better Color Movies (Fred Bond), 45/- (P. 1/9d.).

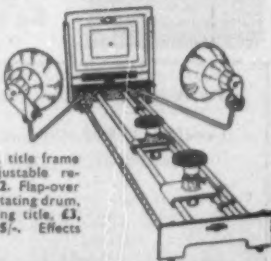
Bolex 8mm. Cine Guide—Paillard Bolex, 8/6d. (P. 1/3d.).

THE ELGEET 8mm. EDI-VIEWER



Takes 400ft. spools and works off mains voltage. The 5 1/2 x 4 1/2 in. silvered screen is built-in to the lid of the case. The projection lamp has an on-off switch incorporated. There is a built-in Mylor tape splicer, separate focusing framing and a notching device, built in to a smart carrying case in a two-tone grey finish. Price complete £29/10/- or deposit £6 and 12 monthly instalments £2/2/1.

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Eumig C.3, f/1.9 lens, 3 filming speeds, built-in exposure meter ... £48 0 0

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Bolex C.8, same as above, but fitted with f/1.9 lens, purse case ... £42 10 0

Bolex BBL, latest Bolex model, f/2.5 lens, full range of filming speeds, built-in light meter, 2 lens turret ... £57 0 0

Eumig C3R, 3 lens camera, normal, telephoto & wide angle lens, built-in meter, holdall case ... £48 0 0

Bolex H.8 (without frame counter) 100ft. loading, 3 lens turret, camera fitted with f/1.5 standard lens, plus 25mm. f/2.5 telephoto lens, the motor can be disengaged for Backwind, 8-64 f.p.s., case ... £65 0 0

Keystone K.8, spool loading, f/3.5 lens, single film speed ... £9 17 6

Kodak Eight 55, spool loading, f/2.7 lens, single speed ... £14 17 6

16mm. CAMERAS

Bell & Howell 605B, lens fitted f/2.5 T.T.H., turret for second lens, 5 filming speeds, single picture device, no case ... £26 17 6

Bell & Howell Autoload, 2 lens turret model fitted f/1.4 IVOTAL, and f/2.8 2.8" Telephoto lens, both lenses are T.T.H., 5 filming speeds, magazine loading, case ... £108 10 0

Bolex H.16, f/1.4 Normal lens, 75mm. f/2.8 Telephoto and 16mm. f/2.8 wide-angle lens, 100ft. spool loading, single picture device, backwind for trick effects, case ... £180 0 0

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8mm. PROJECTORS

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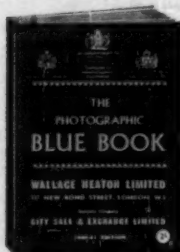
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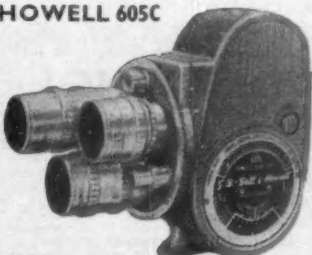
**EUMIG C3M — an impressive new
8mm. Camera**

With photo-electric exposure meter adjustable for film speeds of 10-100 ASA, coupled to the aperture control, with indicator needle in the viewfinder field. The viewfinder, which shows a 1:1 image, has automatic masking to correspond with the fields of the three turret-mounted lenses, which are a Eumigon f/1.8 12.5mm. standard, a Eumacro f/2.5 31-25mm. extra long focus tele. attachment and an Eumicron f/0.5 6-25mm. wide-angle attachment. The lenses have central wheel focusing and fixed focus settings. There are three filming speeds—16, 24 and 32 f.p.s.—single frame and continuous running controls, a motor-power reserve indicator and a film footage counter with an audible warning signal for end of film.

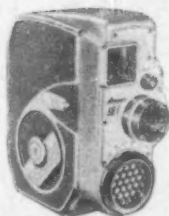
A back-wind handle is incorporated, and the camera is complete with a substantial pistol grip with wrist strap and cable release. All these features are included at the price of £84/17/3 or deposit £16/17/3 and 12 monthly instalments of £6/1/10.

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A 3 lens turret-model of a basic design that has stood the test of over 20 years of popularity. There are 5 operating speeds 8, 12, 16, 24 and 32 f.p.s.—a built-in exposure calculator; run, lock run and single shot control; drop-in spool loading, and a wrist strap included in the standard price. The turret has standard type "D" thread for additional lenses, and as the turret is swung the viewfinder is automatically changed. Price with f/1.9 12.5mm. focusing lens, £49/13/11 or deposit £10/13/11 and 12 monthly instalments of £3/9/11.

**ADDITIONAL LENSES FOR THE 605C**

64mm. f/1.75 wide angle Pelotal ...	£23 5 0
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Combination case ...	£5 4 8

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or manual exposure**

The exposure meter, which has a film speed adjuster, is coupled fully automatically to the aperture, and the meter scale and sufficient light indicator are visible in the large bright viewfinder. Alternatively the automatic action can be overridden to give the operator full control of exposure. The trigger release mechanism incorporates single frame, normal run or continuous run controls. The lens is an f/1.8 Schneider Xenoplan 12.5mm. instrument for

which wide angle and telephoto attachments and viewfinder attachments are available. Price £66/17/6 or deposit £9/17/6 and 12 monthly instalments of £3/6/4. Telephoto lens attachment, extra £18/18/4. Wide angle attachment £15/6/0. Viewfinder attachment, giving the correct field with either lens attachment, each £3/2/9. Ever Ready case £4/7/2.

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This neat well-constructed projector is exceptional for the size and brilliance of its picture. The projection lens is an f/1.4 16mm. and the illumination comes from a 12 volt 100 watt projection lamp; together, these features are responsible for a picture of remarkable brightness and definition, and large size can be achieved even in a relatively small room. Moreover, the unusually silent running makes it possible to put this projector in the middle of the

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POPULAR 8mm. CAMERAS

Bell & Howell "Autoset Turret," Tri-lens, including E.R. case	£57 10 11
Bell & Howell "Autoset II," inc. E.R. case	£41 16 10
Bell & Howell "Sundial," f/1.9 lens	£21 18 10
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The British Cine Exposure Meter known as the Weston

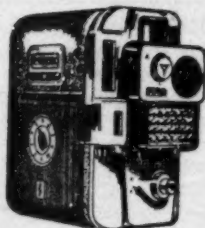


Master III is a companion model to the Universal III. Likewise, the Cine Master III features the greatly improved calculator dial giving easier and larger readings.

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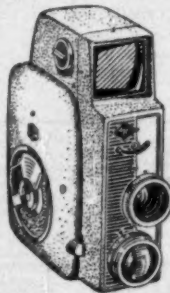
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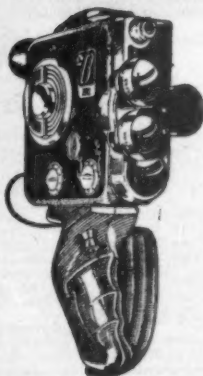
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8mm. Eumig C3M

Camera



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8mm. Agfa Movex 88, 11mm., f/2.5 coated Agfa anastigmat, running speed of 16 f.p.s. with single picture device, £22/18/0. Carrying Case, £3/13/6.

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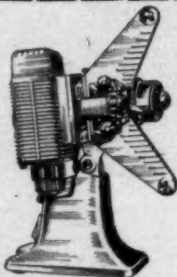
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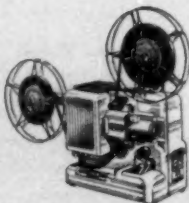
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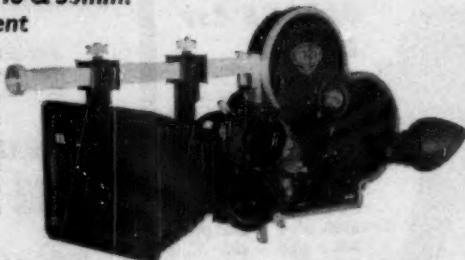
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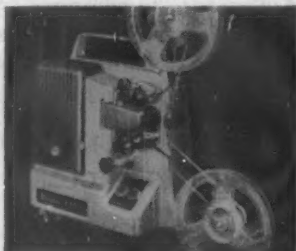
The Bauer 88F represents the latest in "Magic Eye" cine equipment. Fitted with a coupled photo-electric cell exposure meter for fully automatic operation and alternative override manual control, this new camera quickly enables the enthusiastic beginner to reach almost professional standards in 8mm. movie making. But, for the more experienced, the 88F has a wealth of built-in features and accessories which allow further scope for advanced work. Improved trigger release mechanism which

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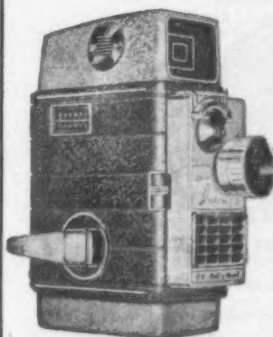
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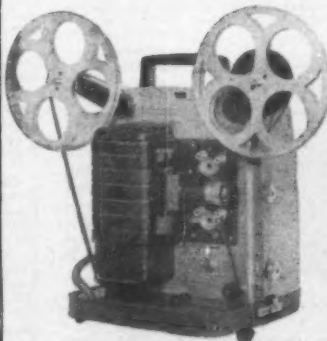
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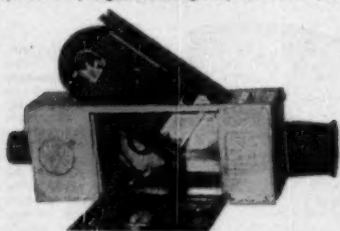
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200w.	200v.	Pre Focus	15 0
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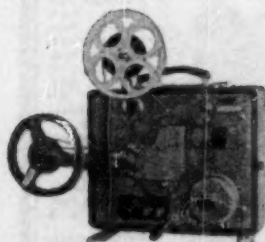
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And if your exposures are reasonably accurate, you can depend on it that your cine film will be good . . . **Brilliant**, clear and well balanced throughout the entire colour range.

GEVACOLOR

DOUBLE-8 CINE FILM

8 MM — DAYLIGHT LOADING SPOOL — DOUBLE-8 25/5

PRICE INCLUDES PROCESSING

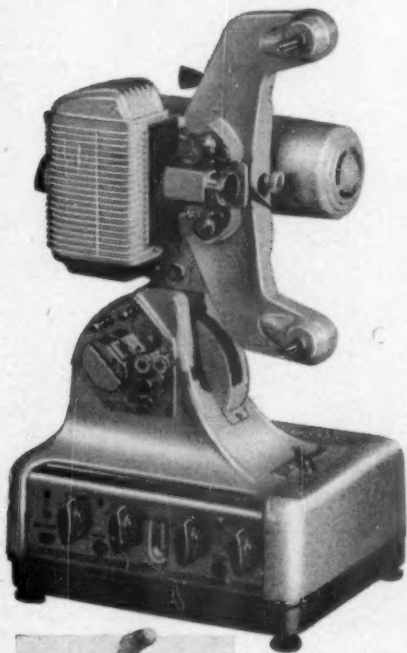


FROM YOUR USUAL DEALER

with

CIRSE-SOUND

you hear . . . you see . . . the complete story



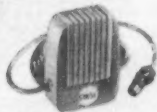
A completely self-contained 8 mm sound-stripe projector! That's the CIRSE-SOUND, the finest, most advanced 8 mm projector you can get to do justice to your films . . . to give you the *complete* story. The CIRSE-SOUND (and *only* the CIRSE-SOUND) incorporates recording, mixing, monitoring, superimposing and playback facilities. And the cost of adding sound—only 14d. per foot! Dual induction motors driving the optical head and the sound drum ensure perfect sound reproduction at 16 or 24 f.p.s. The CIRSE-SOUND is the last word in modern styling . . . silent running . . . giving a rock-steady, brilliant image of needle-sharp definition. You've got to see—and hear—this projector! Ask your photo dealer to demonstrate . . . and about easy terms.

CIRSE-SOUND

Complete with microphone and carrying case incorporating loudspeaker.
Price £169. 10s. 0d.

CIRSE-SOUND MICROPHONE

Excellent crystal hand microphone, fits the hand snugly.



NILUS

Here's a sturdy high-performance family projector. Brilliant screen picture, quiet running—and years of trouble-free service. This precision built 8 mm projector is excellent value for money. Price £35



MISSOURI

For the demanding enthusiast—the "Missouri". Induction motor gives accurate projection speeds of 16 and 24 f.p.s.—essential for successful synchronising of tape recorders, etc. Gear drive. Power rewind. A film stop device allows 5 minutes' viewing of single frames. Ultra quiet. And of course—a brilliant needle-sharp picture. Price £49. 10s. 0d.



PRORA 8 mm Editor

The large brilliant picture (2½" x 2") of this precision editor, with its unique "natural angle of view" screen, makes cutting a real pleasure! Quick lever focusing. Simple positive notching device. Rewind arms accept 400 ft. reels. 110-240v A.C. Price £17. 17s. 0d.



CIRSE-SOUND PROJECTOR with loud- speaker case.

The luxury carrying case also incorporates the bi-phonic speaker.

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your dealers NOW!**

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14-18 Ham Yard, Piccadilly, London, W.1. Telephone: GERard 7491

A.C.W. JUNE

BRING THAT SO



SOUND BACK ALIVE!

At last! With this new transistorised tape recorder you can shoot sound on location

Now you can really add a new dimension to your film-making. Sound. *Authentic* sound. Sound captured on tape at the same time as your camera is capturing the picture. For the Clarion is a truly portable tape recorder, unfettered by flex and the need for mains power, and weighing hardly any more than your cine camera itself. Carry a Clarion... And let your film *speak*.

CLARION: THE FACTS

The Clarion is genius pure and simple. It is fully transistorised. It runs 50 hours on four ordinary torch batteries at a governed speed of 3½ ips.* It records perfectly. Plays back reasonably as is and up to professional standards through a Twinset, a larger speaker or on your own full-size mains tape recorder. It can be used as a straight-through amplifier. The twin track 3 in. tape gives 44 minutes' playing time. It weighs only 5 lb. And the cost, at 25 gns., puts this incredible piece of electronic engineering almost in the accessory bracket. You should carry a Clarion—from now on.

* The Clarion is the only transistor tape recorder at anything like the price with a constant speed of 3½ ips. This means that all Clarion recordings are completely interchangeable with any other kind of tape recorder running at 3½ ips.

**ONLY
25 gns.**

including microphone
From your radio or
photographic retailer

AND NOW THE NEW CLARION TWINSET THE BEST OF BOTH WORLDS!

**All the convenience of a mini-portable
All the playback volume of a big machine**

Here, for the first time, is a model offering all the facilities of both mains and transistorised recorders. For the Clarion can be taken out of the Twinset case and used on its own for recording. Then for playing back it is simply replaced in the Twinset case, the leads connected to the larger amplifier and speaker and, suddenly, the reproduction is tremendous—equal, in fact, to a good mains tape recorder! Yet being transistorised throughout, even the Clarion Twinset is completely independent of mains supply and can be played anywhere, anytime.

The Clarion Twinset carries a fully transistorised amplifier with ½ watt push-pull transformerless output. The specially designed high-flux 7 in. by 4 in. elliptical speaker gives mighty, room-filling reproduction. The twelve volt power supply is provided by ordinary U.2 cells.

The Clarion Twinset case is finished in magnificent sand tan simulated pigskin with polished brass trimming. The carrying strap can be extended for use as a shoulder strap.

33 gns.

complete with
Clarion



The Clarion can be removed from the Twinset for independent use.

TWINSET (conversion set only)

The Twinset case with amplifier and speaker is also available to add a new dimension in listening for present Clarion owners. Features as above but without the tape recorder. **8 gns.**



CLARION

G.B.C. ELECTRONIC INDUSTRIES LTD.,
121/123 Edgware Road, London, W.2.
Tel. AMBassador 2872.

SEND FOR MORE DETAILS TODAY

To: G.B.C. Electronic Industries Ltd.,
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Please send me free illustrated leaflet on the Clarion and the Clarion Twinset.

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ADDRESS _____

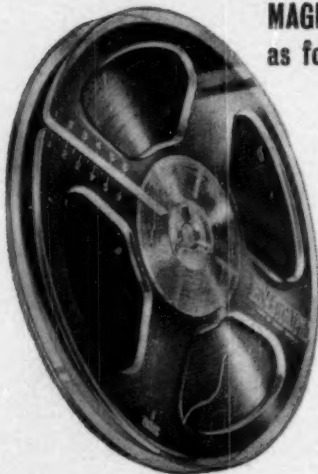
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on all but the "message" spool

TYPE NO.	TITLE	SIZE	LENGTH	PRICE
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44/9	"Continental"	5½"	850'	1 4 6
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The complete range

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EMITAPE "88" General Purpose

EMITAPE "99" Long Play

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and

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the B.B.C. use
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Eumig **servomatic**

8mm CINE CAMERA -

with fully
AUTOMATIC
exposure control

*for split -
second action*

WATCH YOUR CAT'S EYES

When illumination is poor the iris in a cat's eye opens wide to admit as much light as possible and closes almost to a slit under bright light or sunlight. The Servomatic iris does the same—automatically.

This is movie making at its simplest! The new EUMIG Servomatic is the only 8mm. cine camera in the world with fully automatic exposure control, electric motor drive and provision for operating the camera by remote release.

Once the single adjustment for film speed has been set you simply aim and shoot! The camera adjusts itself automatically to changing light conditions. There is nothing to wind—nothing to focus!

- Schneider XENOPLAN f/1.8/13mm. lens. Gives needle-sharp pictures from 3ft. to infinity.
- Governed electric motor drive. One 4½v. battery runs 10 spools of film. Plug-in 33ft. remote release (extra).
- Release button can be set for continuous running (16 f.p.s.). Safety lock.

PRICE including P.T.

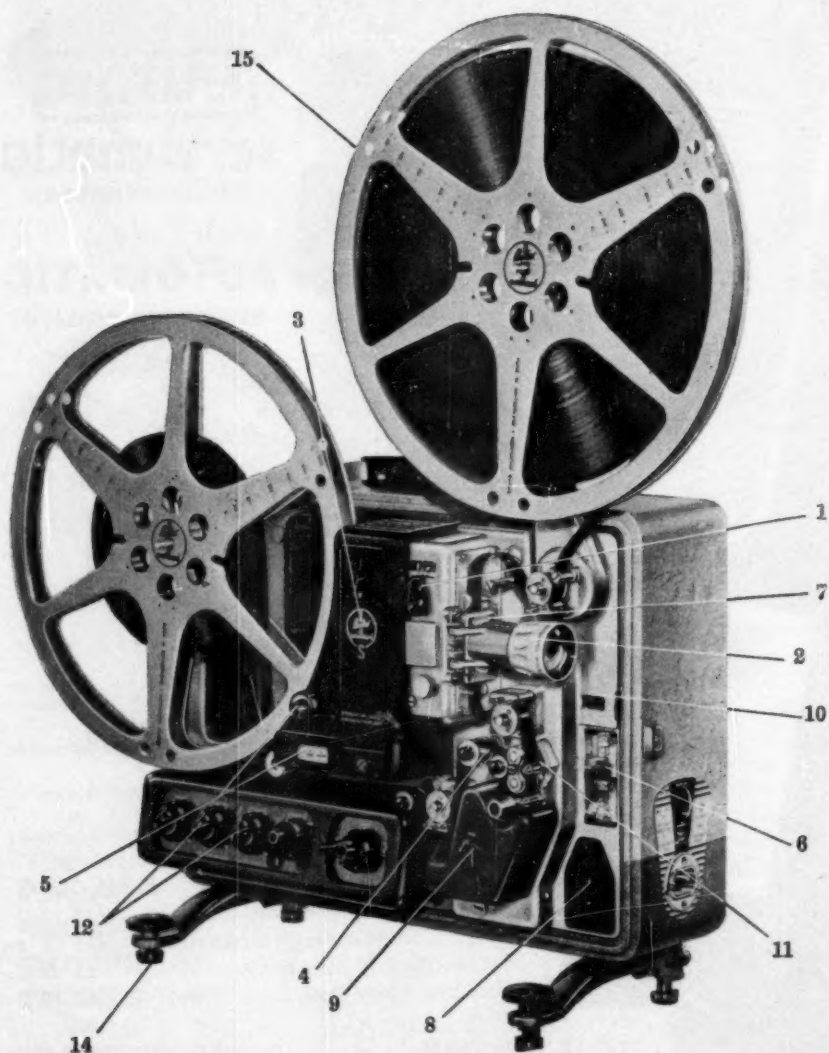
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This new **BOLEX** has all the features!

Now—the most advanced 16 mm projector available today

Introducing the brand new Bolex S.221 16mm sound projector—regarded as the most technically advanced unit in the world. Made by the Swiss, this Bolex has the precision of a stopwatch, the sleek styling of an aristocrat.

- 1 An **EXCLUSIVE** feature: a variable 2/3 blade shutter. 2 blades for maximum light with sound film; 3 blades to eliminate flicker with silent film. No compromise between flicker and/or poor light quality whether sound or silent film is being shown.
- 2 f1.3 HI-FL wide aperture lens, and a complete range of lenses available up to 75 mm. Its superior optical system makes Bolex the brightest projector on the market.
- 3 **EXCLUSIVE.** This lamp housing hinges out, giving quick and easy access to the standard 1000 watt lamp.
- 4 This stroboscope gives accurate adjustment of running speed—to silent or sound speeds. These are electrically governed.
- 5 **EXCLUSIVE.** This ammeter control corrects fluctuating current, thus avoiding light variation and prolonging the life of the lamp.
- 6 Bolex is easy to load. This diagram on the projector shows clearly the different threading arrangements for optical and magnetic sound.
- 7 Another **EXCLUSIVE** feature: this gate swings out for easy access and cleaning. You don't have to remove the lens mounting.
- 8 A handy little feature: this room lamp socket automatically cuts house lights when projection begins, turns lights on at session's end.
- 9 This variable exciter lamp enables you to get the best sound reproduction from any optical sound track whether it is a copy or an original. You need never dismantle and probe—a temptation with pre-set equipment.
- 10 **EXCLUSIVE:** this adding and subtracting frame counter for accurate sound recording effects.
- 11 You can record on to full, half or edge magnetic stripes without changing magnetic heads. In addition, it is possible to combine input from disc, radio or tape recorder with microphone at the same time—and monitor your recording while it is being made.
- 12 These separate bass and treble controls enable you to overcome difficult acoustic conditions.
- 13 Another **EXCLUSIVE.** The projector and 8-inch speaker form one compact unit. The amplifier can also be used as a public address system—and 50 feet of cable are supplied with this speaker. A 12" accessory speaker is also available.
- 14 Bolex comes on individually adjustable legs for quick correction of uneven projection.
- 15 Film capacity is 2000 feet—and the film can be re-wound without removing the reels.
- 16 The S.221 combines sturdiness with sleek contemporary design—the result of years of experience in electronics and precision engineering.

Many 16mm projectors on the market have many of these features, but the new Bolex is the only one with all of them! This superb unit costs £459, complete with transformer, speaker, microphone and earphones for monitoring. If you'd like further information, write to us today.

13



built like a watch
AND MADE IN SWITZERLAND

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A.C.W. JUNE



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"Just bought a new cine projector, Mr. Pound! And it's a honey! What more do I need?"

"Well—if I'd spent all that money on a good projector I'd want full value out of it . . ."

"But Mr. Pound—this cine projector is terrific value!"

"Too true! But you won't get full value from your cine films without a screen! They cost so little, you're spoiling the ship for a ha'porth of tar!"

"Mr. Pound — I think you've got something there."

"So have you, Mr. Penny—and you'll have everything when you've got a screen!"

You can buy a Hunter Screen for as little as 79/6. They come in a wide range of sizes. In square and horizontal, white or super-brilliant beaded glass. It's a small outlay for a lifetime's entertainment. And if you happen to be buying your projector on H.P., you'll scarcely notice the little extra cost at all!

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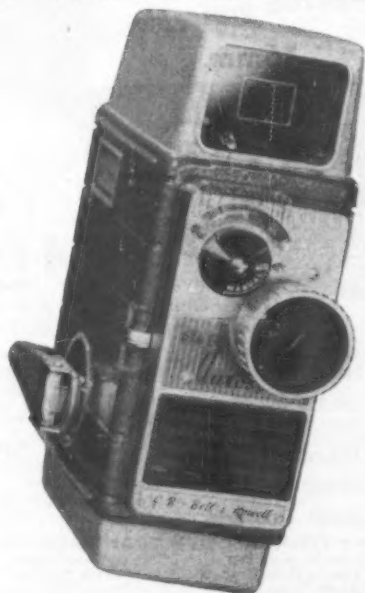
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On **TURNERS'** advice
you chose the **AUTOSET**
and produced a first-class
colour film — first time

Like so many other people, Miss Pamela Murgatroyd thought she wouldn't be able to make a successful colour film. Then **TURNERS** came to her aid. They advised her to use the G.B. AUTOSET, and at her very first attempt she produced a first-class colour film—"It was so easy with the Autoaset" said Pamela. This proves what **TURNERS** have always said—"Anyone can produce excellent colour films with the Autoaset". The secret is in the amazing Electric Eye which sets the correct exposure entirely automatically, giving perfect results every time.



Price £41.16.0 (INCLUDING CASE)

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Camera House, Pink Lane, Newcastle upon Tyne, 1. Also in Newcastle, at Eldon Corner, Blackett Street and 62 Clayton Street; and at 2 Park View, Whitley Bay and 132 Northgate, Darlington.

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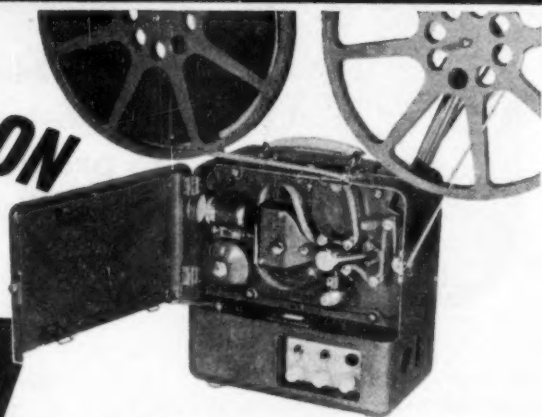
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The DANSON 540 sound film projector

16mm.

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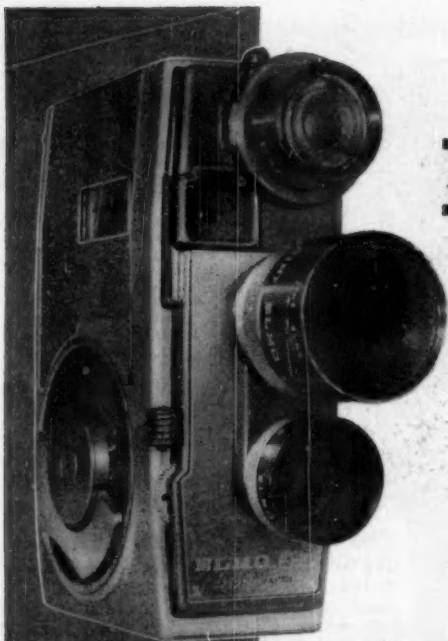


The 8mm D8L CINE CAMERA

The only cine camera in the world with a built-in light meter in the only logical place: right behind the taking lens. This measures the light actually reaching the film—ensuring complete colour accuracy. This feature is exclusive to Bolex. The camera is precision-built by Swiss craftsmen, and combines the following fine features:

- 3-lens turret enabling you to change from wide-angle to normal to telephoto close-up without altering camera position. It has International 'D' mount lens thread.
- Variable speeds—12 f.p.s. speeds up action, 16 and 18 f.p.s. for action at normal pace, 24 f.p.s. is slower and ideal for panning, 32 and 48 f.p.s. for moderate slow motion effects, 64 f.p.s. for full slow motion.
- Variable shutter which improves picture sharpness, making fade-ins and fade-outs possible and other special effects.
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- Single frames for speeded-up motion, animation and titling.
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- Wide range of lenses available.

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with built-in exposure meter

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8, 16, 24, 32 frames per second and single frame exposure

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9 diaphragms of F/1.8 to F/22 and Close

Shutter Speed

1/35 second at 16 f.p.s.

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sharply reproduced by ELMO projectors

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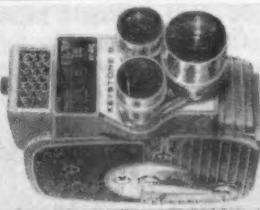
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Magic eye exposure control. F/2 lens, wide angle and telephoto haze and No. 85 conversion filter at rear of lens. Fade in and fade out control. £62.17.4

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15/6

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FILM PROJECTION

**1,000 terms used in the
fields of cinematography
and sound recording**

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body is the ratio of the light absorbed by the
body to the incident light. (The absorbed
light is the difference between the incident
light and the sum of the transmitted and
reflected light.)

BAFFLE	MIXER
CHEAT SHOT	OPACITY
DIFFRACTION	PHON
ECHO	REFRACTOR
FIDELITY	SATURATION
GOBO	TELECINE
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9.5mm. Nizo, f/2.7 Trioplan	£8 10 0
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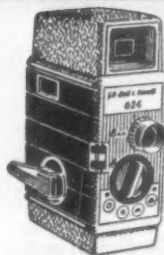
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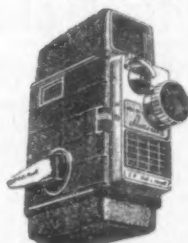
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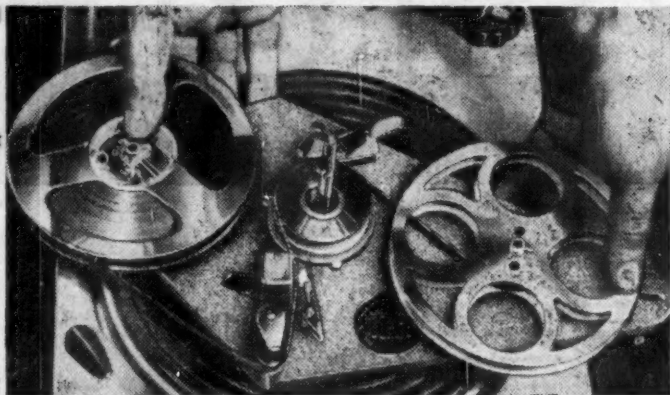
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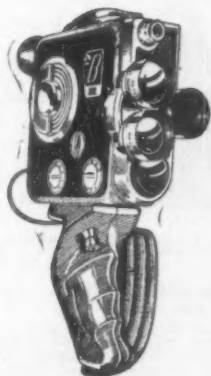


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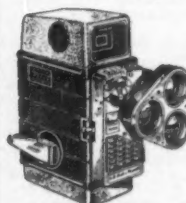
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AMATEUR CINE WORLD

VOLUME 24 NUMBER 1, JUNE 1960

Editor: GORDON MALTHOUSE

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Prizewinners and Why

It's very largely a question of taking pains, but the painstaking producers of family and holiday films have a tough job in front of them.

By the time this issue of *A.C.W.* appears, the 1959 Ten Best will have completed their initial run at the National Film Theatre and the Southend Amateur Film Festival, and extracts from two of them will have been seen in a B.B.C. television programme of amateur films, most of them Oscar winners. It is hoped that this TV presentation will be followed by others and that they will again include Ten Best productions. The programme seen at London and Southend goes on general release in September, when four sets will be circulated. The British Film Institute Booking Dept. already reports heavy booking.

The major prizewinners you have had—or will have—an opportunity of seeing for yourself, but what of the rest of the entry? In most years and in most large-scale competitions you can't judge the general level of the entry from the quality of the award-winning films. The latter usually emerge as shop window goods widely separated in quality from the routine stock. This year, however—and almost, we think, for the first time—the Oscar winners are the peaks in a chain of hills, rather than single hills rising from a plain, and some of them are more mountains than hills.

One of the factors contributing to this is a greater care in production and more respect for their craft by the producers than has been evident in previous years. Few clubs now send us quickies, tossed off in an evening as an exercise, and we suspect that those who did so this year submitted them primarily for criticism rather than in hope of award. The plain, inescapable fact—as the great majority of entrants clearly recognised—is that it is just not possible to make a film of any value in a few hours. You've got to take trouble over it—a lot of trouble. Consider for a moment the immense pains lavished on such films as *The Diary of an Unknown Soldier*, *Phantasm* and *Bellowing Billowing*, and then ask yourself how a casually assembled series of shots, photographed and put together without much enthusiasm and with no exacting demands on the producer's time and devotion to his craft, could even begin to compete with them.

This is not to say, however, that a short film cannot make the grade because the camerawork was comfortably accomplished in only a few sessions. There are many types of production for which the camerawork should take only a relatively short time. A successful film can be shot in an afternoon, but only if the theme is sufficiently arresting—and only if it is just right for the length. But you've got to have the idea, the ability to work it out in such a way that every shot tells and a background in

film making which will encourage its creation.

The successful film which took only a few hours to shoot (but many hours to plan and edit) is usually the result of very considerable experience. The least important physical work on it—the photography—may not have taken long, but the film will invariably have been the product of intensive trial and error, of learning from mistakes made in perhaps quite different films and of a quality of mind which thinks in pictures and has something to say.

This matter of having something to say is very much misunderstood. It does not mean being eccentric or opinionated or even particularly original. The subject of *This Park is Beautiful* (orators and their audience at Speakers' Corner, Hyde Park) is far from being original. *Claremont*, which shows how mentally-retarded spastic children are cared for, is not original. Nor is the plot of the story film, *The Last Chance*. The plot of *Beauty and the Bishop* seems new only because the last two variations on it, made twenty-five years ago, will have been seen by few of the audiences of today's films.

But the producers of these films tackled them as if the subjects were new and original. Theirs was not the tired approach which dispiritedly asks: What on earth shall we film next? They wanted to make not just films but films on these subjects. The themes fired their imagination. They were not mere props for it.

Nearly the whole of every Sunday for three and a half months Felix Sussman spent in Hyde Park, observing, comparing, filming. Jeremy Clyde, who contributed substantially to the shooting script of *The Last Chance*, was as much interested in the personalities of the two boys—their different temperaments, their friendship and their rivalry—as in their adventures; and the boys themselves were given the job of creating in detail the characters they were to play. Questions of plot and motivation were constantly reviewed.

Holiday and travel films are, of course, rather a different proposition. If you have been filming



Consider the immense pains lavished on a film such as "Phantasm"...

The boys themselves were given the job of creating in detail the characters they were to play—a scene from "The Last Chance," by Elon College Film Unit.

for some years, it is difficult to work up any enthusiasm for producing yet another, but it can be done and has to be done if a really worthwhile film is to emerge. James Wood, who made the Gold Star film, *Upstream*, and won an Oscar several years ago, keeps up a regular output, yet *Upstream* is far from looking jaded. Many films on the same theme—a river trip by cabin cruiser—were submitted for the current competition and, as usual, holidays on the Broads were well represented, but few of these productions got very high in the prize list. It is instructive to consider why.

From most of them it was only too apparent that the makers had taken their cameras along rather as they would take sun-glasses and a supply of thrillers. They hoped they would be able to get some useful material, but were not prepared to go to much trouble. Almost all began well, with shots of the arrival, going aboard and getting under way. That, obviously, was as far as the producers had got in their pre-planning. Then resolution faltered and ideas gave out, and the majority of the films deteriorated into a hotch-potch of casually-taken scenes.

Upstream soars above its competitors not only because it is beautifully made, with excellent photography and smooth continuity but because the producer and his companion emerge as real people in whom one can be interested—they are not just passengers in a boat whose activities are limited to steering, looking at the scenery, swabbing decks and eating breakfasts of eggs and bacon. True, they do all these things, but not as puppets with no life of their own.

There is keen observation in this Gold Star film and—most important—attention to minor detail and incident, for it is the accumulation of these which helps to create style and character. For example, the boat noses into the bank and Wood's companion stands up holding a bottle which has to be filled. Wood lifts his eyebrows as the boat drifts past a cow, and then resumes a dead-pan expression. His companion tramps off through the fields to a village.

Sometimes, however, the byplay seems a little forced, as when Wood desperately ducks as the boat approaches a bridge which gives ample clearance. This could, perhaps, have been accepted as an example of the mild horse-play and knockabout fun one would expect two lively characters to engage in when they throw off business cares, were it not that it gives the impression of having been specially acted for the camera. There is a difference between the unemphatic incident which might also have been staged and the more vigorous sort. The first is likely to seem natural; the second seldom does.

Continuity, that bugbear of films of this kind, is admirably preserved, and only once appears too studied—when one of the two-man crew stares too intently at /cut/ some cattle on the bank. So keen is his interest in them that one

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expects to see a five-legged cow or, at any rate, something out of the ordinary.

Note the reference to the two-man crew. The producer had an advantage over most holiday film makers by having a companion who could take his turn at the camera with considerable assurance. But we hope the companion will excuse us when we point out that a child can shoot a scene if he is told precisely what to do. The second cameraman of *Upstream* was obviously knowledgeable cine-wise and, one imagines, helped considerably, yet even if one's assistant is not a kindred spirit, he can do the job required of him if the producer knows what he is about and has a plan in mind.

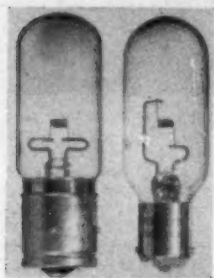
It might be asked why, since this film appears to have been so successful, it does not figure in the Ten Best. The answer is that, when confronted with twenty-five films selected from hundreds, it is well-nigh impossible that any two people will choose the same ten. It would be foolish to pretend that luck does not come into it. Personally, we should have been quite happy to have seen most of the 15 Gold Star films as Oscar winners. The fact that they did not reach the ultimate eminence must not in every case be set down to their being less meritorious. The predilections of the judges must inevitably play a considerable part.

The opinions of those who were against elevating *Upstream* to Oscar status were just as valid as the opinions of those who were for it. It was all a matter of how far one was prepared to go towards acceptance of its least successful qualities. Compared with almost all the Oscar winners it was relatively unambitious and uneventful. For some of the judges it was too leisurely and predictable. For at least one it was too humdrum.

Again speaking personally, we have a soft spot for films of familiar subjects—provided, of course, that they are done well—because in our view they represent a considerable achievement. Family and holiday films which most of us favour are among the most difficult of all films to make, simply because it is so hard to inject any freshness into them. For this reason they seldom reach the prize-winning class in major competitions which attract entries of a high level. Only three or four such films are

(Continued on page 88)

The 12 v. 100 w. lamp with the latest type of filament has recently been made available with a second type of lamp base—the BA21s (left). It has a fairly large (21mm. dia.) pre-focused bayonet cap with four irregularly spaced pins. This is the lamp used in the Eumig P8m models. At right is the better known version, with single centre contact bayonet base, which is not truly pre-focused, so for best results provision must be made for slight adjustment.



Converting 300 and 500 watt

It's the filament that does it! Compact filament projector lamps are more efficient than those with large filaments, particularly on 8mm. The latest 12 volt 100 watt lamp—first introduced by the German Osram company some two years ago, and now produced by most of the big manufacturers—achieves higher efficiency because it uses the hitherto unexploited principle explained in the diagrams on the facing page. Two types of base are available: single centre contact small bayonet, for which lampholders are readily obtainable, and a special new 4-pin bayonet. Both lamps are illustrated left.

They are generally run from a specially made step-down transformer with an output of 12 volts at 8½ amps. (i.e., 100 watts), and only perform well optically with a condenser lens system that really suits them. Briefly, the condenser should throw a magnified image of the filament to a position just slightly in front of the gate. This means that a de-focused image of the filament—an intensely bright spot of light—will be thrown on the back of the gate, just covering the aperture. Further, the collecting angle of light from the lamp should be large, and this usually implies a fairly large diameter condenser, close to the lamp.

Below, readers describe how they incorporated the 12 volt 100 watt flattened filament lamp into their projectors.

1. CINE GEL ROYAL

By D. R. WILLIAMS and J. H. LORD

WHEN a well-known firm recently offered this 300 watt 8mm. projector—of French manufacture—at a reduced price, we had the idea of increasing its light output so that it could work alongside a Eumig Imperial. Using a Sixon exposure meter to obtain a reading in the centre of the picture area, at a distance of 8ft., we found the Imperial gave a central reading of 6½ divisions (falling to 5½ at the edges) and the Royal a reading of 2½.

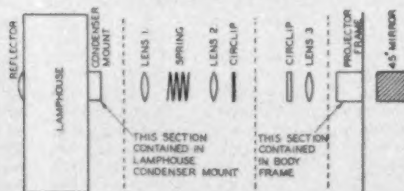
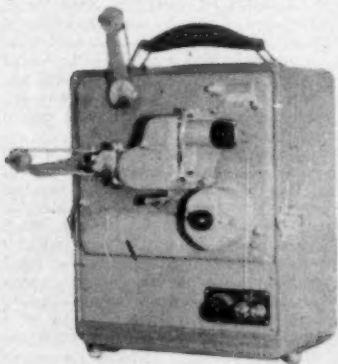
We tried direct substitution of the 300 watt lamp by a 12 volt 100 watt, adjusting the holder in its clamp to position the filament in the centre of the lamphouse reflector, and—disconnecting the mains voltage supply—we fed it with the correct voltage from an Imperial. But this gave us a light reading of only 2½, and the fall-off towards the edges was considerable.

It was obvious that the Royal's condenser system was designed to focus a large area on to a small gate, and that direct substitution of a point light source did not give an even pool of light on the

gate. The next step was to strip down the condenser system, which consists of three elements, of focal lengths (approximately) 1 in., 2 in., and 3 in. in that order from lamp to gate. The first two elements are mounted in one holder in the lamphouse, and the third in the projector casting holding the claw assembly.

Next we tried all permutations of rearrangement of the existing condenser lenses and obtained some improvement in light output, getting a meter reading of 4, but it seemed that the focal lengths were not quite right, and so further trials were made with ordinary 1, 2 and 3 Diopter supplementary lenses, until a reading of 5½ was obtained with the meter. This was equal to the edge illumination of the Imperial. We also found that the temporary lead supplying the current from the Imperial had to be as short as possible, as a current of 8½ amps. flows, and this causes a surprising voltage drop in any but the shortest of leads. (A resistance of only half an ohm would give a drop of 4½ volts.)

For convenience we designated the lenses and positions as follows: nearest the lamp was Lens 1 in position 1; next to it Lens 2 in position 2; and finally in the casting was Lens 3 in position 3. At the end of our tests we had placed the lenses in this order: Lens 3 in position 1; an ordinary 23mm. dia., 3 Diopter lens in position 2; Lens 1 in position 3. Lens No. 2 is not required. This combination gave us our maximum illumination and a reading of 5½. Since



Exploded view of lamphouse and condenser optics.

Projectors to 12 volt Lighting

the light is reflected through a right angle, we feel this is reasonably good efficiency.

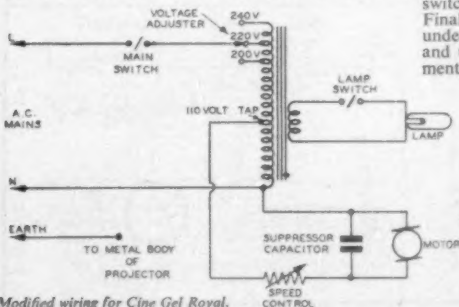
The modification is carried out in the following manner, but it should be noted that only those with a reasonable amount of skill and experience should attempt it. Remove the projector from its case and take out the lamp. Remove the drive pulley (held in place by a grub screw) and take off the lamphouse by removing the three securing screws holding it in position. The lamphouse lenses are held in place by a small circlip, and the two elements are separated by a coil spring. The other condenser is held in the main casting by a rather heavier circlip. Remove these with extreme care. The existing wiring can be stripped, as very little of it will be used with the new design.

Since the motor works from a 110 volt supply (through a dropping resistor in the original circuit), provision can be made for this when ordering the transformer, which will enable the resistor to be eliminated. The speed control and switches are retained. The cost of the transformer should be about £2, and small radio shops sometimes undertake winding them to specification. Transformer specification is:

PRIMARY 0-110-200-220-240 volt.
SECONDARY 12 volt, 8½ amps. (100 watt).

Wire as shown in the circuit diagram, connecting the mains tap to suit the mains voltage. Those skilled in carpentry can modify the projector casing so that the transformer is mounted internally, but if it is kept as a separate item, externally, the lamp leads should not be more than about 12in. long and must be of a reasonably heavy gauge (e.g., "15 amp." wire) to avoid voltage drop.

The condenser lenses are mounted in the order already quoted and the lampholder height adjusted for the smaller lamp, so that the filament is accurately placed in the centre of the reflector. Should the picture be dim at top or bottom, vertical adjustment is necessary on the lampholder. Horizontal adjustment is already provided on the projector. In our model there was some latitude of movement of the concave mirror in the lamphouse, and the balance of light was drastically altered if it was moved out of alignment, but this can be checked by removing the cover over the claw mechanism, when the pool of light may be clearly seen on the gate and the mirror moved into line. (We then secured it with



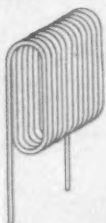
Modified wiring for Cine Gel Royal.

A.C.W. JUNE

THE REASON FOR THE HIGH LIGHT OUTPUT

New lamps use hitherto unexploited principle

The filament of the modern type of 12 v. 100 w. projection lamp is wound on a rectangular mandrel, giving a flattened appearance.



The flattened filament gives a higher proportion of the light at front and back, and less at top and bottom. So the condenser lens (dotted) can collect a higher proportion of the total light.



A filament coil wound on a round mandrel gives out light equally all around its circumference, and the light thrown upwards and downwards is wasted. Hence this shape of filament is less efficient.

Only when the whole of the lens is actually filled with filament image is the rated f-number of the lens utilised.

The older types of 12 v. 100 w. lamps did not fill all the lens (a reflector behind the lamp helped, but not much). The new flattened filament is remarkably close wound and—particularly when backed up with a mirror—presents almost a solid source of light. This makes the best use of almost the whole of the projection lens aperture.



chewing gum, in the absence of any conventional adhesive.)

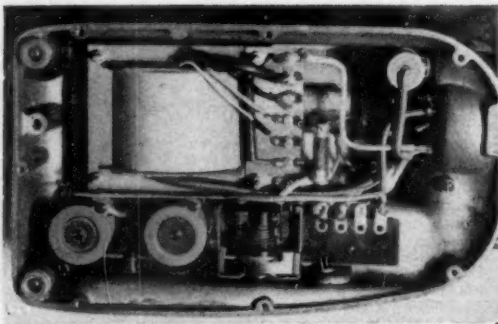
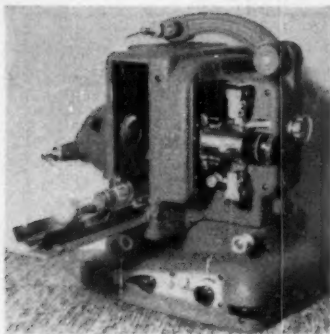
Reduction in light spill is considerable, especially if the metal-capped lamp is used, and since it is no longer necessary to have so much cooling, it may be further reduced by partially closing the vent louvers on the top of the projector.

We have not operated long enough for any trouble to occur, but it is possible that the existing switch for the lamp may give some trouble in view of the heavy current it passes. Should this happen, the switch can be replaced by one of heavier duty. Finally, it should be noted that if the machine is under guarantee, this work would render it invalid, and the suppliers could not be expected to implement it should anything go wrong.

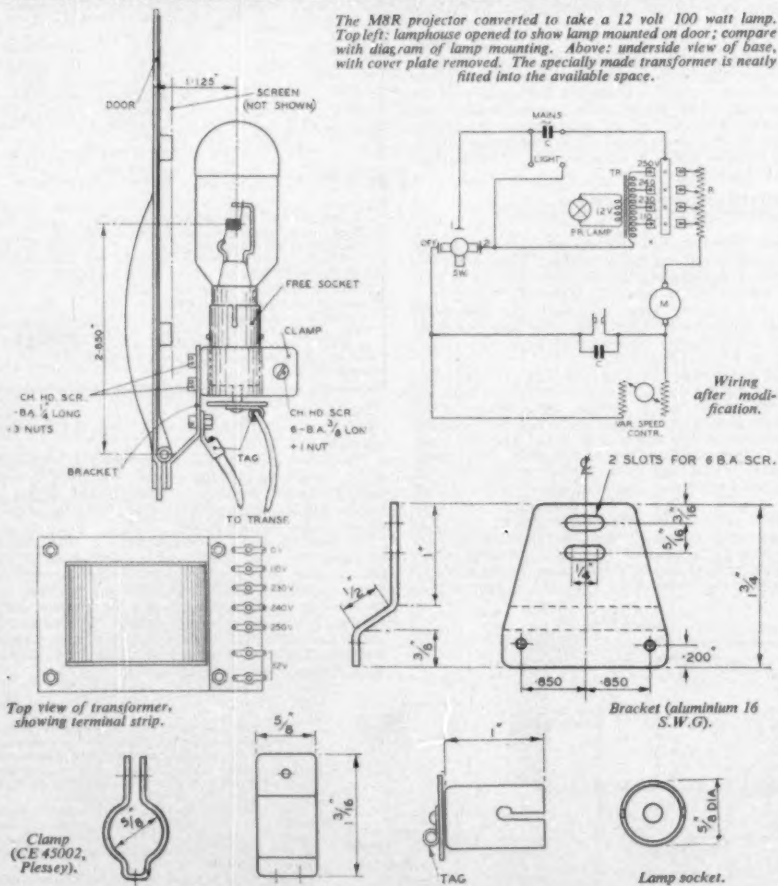
This circuit diagram is typical of the way projectors with 12 volt lamps are wired. The lamp itself is fed from the secondary winding of the transformer, with the lamp switch in one of the secondary leads. A sturdy switch is needed to handle the fairly high current (just over 8 amps.).

The primary of the transformer connects to the mains (a.c. only), and the switch in the live lead controls the motor. As it also controls the feed to the transformer, the lamp cannot be on without the motor.

If the motor is a 110 volt type, it is conveniently fed from a tapping on the primary side of the transformer, as shown.



The M8R projector converted to take a 12 volt 100 watt lamp. Top left: lamphouse opened to show lamp mounted on door; compare with diagram of lamp mounting. Above: underside view of base, with cover plate removed. The specially made transformer is neatly fitted into the available space.



2. BOLEX M8R

By L. GORALSKI



SEEKING more illumination from my Bolex M8R projector (the old type, it should be noted—not the latest) fitted with a 500 watt 115 volt lamp, I tried adjusting the series resistor to the mains voltage of 240 volts, but the result was not very satisfactory; and changing to a Filmovara lens did not show much improvement. So then I bought a 12 volt 100 watt lamp and fitted it in the projector provisionally. The result was amazing, a Weston Universal meter giving a reading of 1.6 for the 115 volt 500 watt lamp, and 3 for the 12 volt 100 watt.

The next step was to produce a proper transformer to fit into the available space in the projector. It needed to be very small and highly efficient, and in the event proved to be the main item in making a fully professional job of this conversion. Since the projector would have to run for a maximum of only half an hour or so at a time, the transformer could be smaller than would be needed for continuous running. A current density of 2,000 amp. was chosen, the proper lamination found and the transformer wound.

Winding is definitely *not* a job for the amateur, but for the guidance of those wishing to obtain a transformer locally, details are given in the panel. The finished transformer was fitted into the body of the projector with the aid of three 4 B.A. studs, only three holes being drilled to keep it in place.

The old lamp socket was removed and the new one, bought from a car accessories store, fitted in its place. The bracket holding the lamp socket permits adjustment of the lamp in all directions. The electrical wiring has been changed only a little. To make use of the original switch, it was decided to run the motor through the resistor as before. The primary winding of the transformer has been connected in place of the lamp and the new lamp to the secondary winding, using heavy gauge flexible P.V.C. covered wire.

The temperature of the transformer was checked after a test run of half an hour; it was only lukewarm. The entire machine was only slightly warm, whereas with the old lamp it became very hot, since over 500 watts had to be dissipated in the series resistor. Running costs are now much lower, for only 250 volt/amp. are used compared with 1,250 volt/amp. with the 500 watt lamp.

Transformer Winding Data

- Bobbin:** 3-350 x 2-275in. cheeks, with 1-770 x 1-150in. centre hole. Centre made up to space cheeks 1-975in. apart overall. Material: $\frac{1}{16}$ in. thick S.R.B.P. sheet. Centre hole of finished core 1-645 x 1-025in.
- Primary Winding:** 1,125 turns of 26 s.w.g. enam. copper wire tapped as follows:

495 turns for 110 volts	
1,035 " " 230 "	
1,080 " " 240 "	
end at: 1,125 " " 250 "	
- Secondary Winding:** 57 turns of 15 s.w.g. enam. copper wire, wound in 3 layers.
- Height of Winding:** 19 layers primary, plus 3 layers secondary, plus insulation tape; total height 0-644in. Available winding height 0-750in.
- Laminations:** Silicon 92, No. 159A, 0-014in. thick. Stack 1-650in. high; assembling of core interleaved 1 x 1 (i.e. alternate laminations assembled opposite way).

A.C.W. JUNE

What Next?

Their unexpectedness was one of the charms of the "News Chronicle's" award-winning children's films.

"8mm," explained Stanley Reed, "is as big as a bootlace and you project it on to a screen the size of a tea tray." He was introducing the *News Chronicle* Annual Children's Film Award winners (and runners-up) at the N.F.T. on April 23rd, when three of the films shown (including two of the four prize-winners) were 16mm. blow-ups from 8mm. originals.

Outstanding were *Mateo Falcone* (one of the blow-ups) from Sevenoaks School, Kent, a well acted, moving story, set in 19th-century Corsica, about a father who shoots his young son for betraying a prisoner to the militia, and *Paper Chase* from Cornwall Modern Boys' School, East Ham. This very polished film on the misadventures of a paper boy involved the use of dissolves, a tracking camera and most attractive superimposed titles. (Titling is the one aspect of film-making which children usually neglect.) Directed as it was by a boy, William Green, who was also responsible for the idea, and took the leading rôle, it is difficult to know how much of the skill and imagination shown in the film were his, and how much his teacher's (Mr. Don Waters). But, certainly we shall be hearing more of one (or both) of them.

The silent films were helped along by a live piano accompaniment, but *Mateo Falcone* owed much of its effect to an original guitar and drum accompaniment on tape, with only a few words from a commentator at the beginning to set the scene. Adult producers are not always as restrained—or as successful.

The great charm of the programme, as Celia Johnson pointed out when she distributed the awards, was that you never knew what was going to happen next. It was easy to see what she meant: the invisible boy who turned the showers on when the master was investigating why they had mysteriously stopped, the western with the large villain and tiny hero standing menacingly face to face, then suddenly joining hands and dancing round together, the man carrying a great pile of oranges walking out of sight up an alley, a pause, then the oranges trickling down into view, followed by a horde of rushing boys. . . .

Admittedly, some of the films needed brisker editing, and the ending of most was weak, but technical inadequacy could not vitiate their freshness and vitality.

QUERY CORNER

WANTED

Correspondence with 9-5mm. users.—John Hatfield, 42 Candahar, Tidworth, Hants.

16mm. monochrome shots at 24 f.p.s. of any American, French or Belgian flyers, and any shots of Metropolitan Theatre, Edgware Road, London.—John C. Wittich, acting hon. sec., Paddington Society P.S., 66 St. Michael's Street, London, W.2.

Instruction book for Ensign Autokinecam.—S. W. G. Smith, 95 Madresfield Road, Malvern, Worcs.

A.C.W. for April 1959.—D. M. Kerr, Pierhead, Newport, Fife, and W. McGill, 37 Wellhall Road, Hamilton, Lanarkshire.

LOST

8mm. Kodachrome film lost in post. Most of it was taken on the East African coast; identifying features: two children swimming in a pool; name of hotel, Kikambala; cream DKW, index number KGG 651, being pulled by manpower across river; departure of children in ivory A35, index number KBQ 738.—Information would be welcomed by E. J. Hargrave, P.O. Box 4173, Nairobi, Kenya. Mr. Hargrave points out that Kenya has a higher percentage of cine enthusiasts than the U.K., the majority 8mm. users.

A New Wave of Non-Professionals

Better amateur films are being made than ever before, says JACK SMITH.

THIS *annus mirabilis* continues. Fresh films keep on popping up, which certainly suggest that the right people are at last getting behind the cameras. Maybe I'm getting more opportunities to see amateur productions nowadays, and the increasing number of good ones which I see reflects this. But I think that there's more to it than that. Better things are being done.

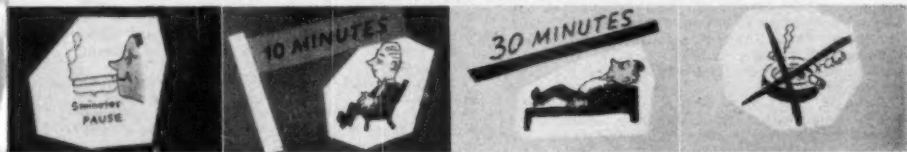
Of course, when I say this in front of cine veterans, they get a bit annoyed (at the same time flattering me by telling me how young I am). More than one long-standing cine club member has told me recently that there always have been good films, and that I shouldn't make the mistake of imagining that a new generation is a more sensitive generation, with greater skill and greater devotion to what's worthwhile. Poppycock!

There may be a few old amateur films that

There are faults. The film starts with an accident to an old lady who lives alone. The welfare service is warned, and we are told that she will be looked after by its officers. But then we lose sight of her. A pattern has been suggested, then abandoned in favour of a series of descriptive passages which flow smoothly enough, without the device of a connecting character which the opening led us to expect. This is a little bit irritating.

The sound-track is good in intention (recorded by Bernard Renwick) but rather poor in synchronisation. And there's a gross miscalculation at the end, when important information is given on a title, while at the same time the commentator continues with equally important, but quite separate, material.

Nevertheless this is a splendid film. The old



Intervals, long and short, and No Smoking are among the subjects in Frank Fresse's series. (See "Putting the Audience in the Picture" opposite.)

can hold a candle to the best productions of the last five years or so; but now we have a real "new wave" among the non-professionals, and it's not made up of people rediscovering and claiming as their own achievement things which have, in fact, been done before. It's new because it's made up of people who care rather a lot about the things they film, people who love the cinema and want to make a contribution to it.

These are not "hobbyists," they're artists; often minor ones, perhaps, but in the long run the films they make will prove to be a thousand times more important than most of the silly little pictures which passed as creative achievements before they came along. (Now I await some bad-tempered letters, but I shall remain convinced!)

One new film which impressed me when I saw it recently under the auspices of the Essex Federation of Cine Clubs was *Helping Hands*, by the Ardleigh House unit. This was written by John Lingwood and Leslie Gillham (who was largely responsible for *Handmaid of Industry* which I praised in the January issue). *Helping Hands* was made last year as a piece of local propaganda to show what Hornchurch does for some of its elderly people. It cost about £70 to make, and has had a splendid reception among the local people whom it most concerns. It should be seen widely by other people, for here in devoted work which has much to suggest to communities everywhere, whether they already organise social services for old people or not.

people are portrayed with respect and affection, never with sentimentality. The sequence showing their annual seaside outing carries that stamp of natural truth which can make a subject like this so genuinely moving. The mingling of spritely young children and contented old folk at the Welfare Service gala makes its points without any self-conscious tricks of editing; again, this is clearly the truth, this is how people look and behave.

The non-professional producer can provide a valuable social service, while at the same time satisfying his own creative instincts. Philip Grosset has proved this with *Marlborough House* and *Claremont*. The Ardleigh House group show it again with *Helping Hands*, which will remain, at least for me, one of the good films of the year.

OUT OF THE ORDINARY

A FILM about very young people opened an interesting programme of "out-of-the-ordinary amateur films" presented by the Grasshopper Group recently. Hazel Swift's *Christmas Play* isn't exactly new—it received (rightly) a lot of praise, and a TV showing, last year. Screened just before Oscar Riesel's *Blind Faith*, it illustrated very plainly the difference between successful art and (almost) successful artifice.

I'm afraid that the Cannes winner doesn't stand up to repeated viewings. Technically, it's superb. The acting is on the same high level as the camerawork and cutting. But—so what?

JUNE A.C.W.



Basically the theme is trite. This might not matter if it were clothed in realism, if we could accept and believe in the two central characters. But what is that girl doing, living all alone? Would she—however lonely—let herself be picked up so easily by a man whose voice immediately betrays a social status well below her own? And would such a man really be haunted by remorse?

I asked Mr. Riesel how he imagined the girl's background. Did she work? How did she come to be living as she did? He said that he "hadn't thought that out." And there's the weakness. We've been bamboozled by the sheer expertise of this picture. It isn't really true. Clever craftsmanship has produced an 8mm. Hollywood glossy. I hope that he will find a good script-writer for his first 16mm. fiction film. (A look at *The Picture* will show him what a good, original short story can achieve.)

In the same show at Endell Street, an odd little 8mm. film by the Piccadilly Film Group had some funny ideas, although the overall standard was pretty rocky. *Paying Ghost* is an off-beat anecdote complete with Oirish commentator and some not-quite-lip-sync. speech of deliberate banality, good for the occasional hearty chuckle. I liked very much a flash-back

PUTTING THE AUDIENCE IN THE PICTURE

In the early days of the cinema, slides of the "Intermission" and "Will Ladies Please Remove Their Hats" variety were a familiar feature of a performance and are still somewhat archly introduced into old-time shows. But the transparencies reproduced in these pages are something of a novelty. Sent us by Frank Frese, well-known German amateur, they helped enliven UNICA jury sessions.

From apologies for a broken splice to introducing the re-screening of a film after a breakdown, from summoning a laggard jury to lamenting the behaviour of a tape recorder, they gallily cover most mishaps and occasions when the audience needs to be put in the picture. They would be quite inappropriate for public presentations, but for club and home shows they add a light note likely to be appreciated by the cine fan.

sequence in which each shot was a "frozen" still, obtained by making the actors stay as motionless as possible and shooting them at 64 f.p.s. Each picture presented the essence of the situation, with characters and action arrested in mid-air. An experiment which came off, and which deserved to be used within a better framework.

(The Grasshopper Group, incidentally, have very generously offered the use of their own cinema for any "16mm. Guild" which might come into existence along the lines I've been suggesting in recent issues. Where do we go from here?)

IT'S TIME WE TOOK MUSICAL ACCOMPANIMENTS MORE SERIOUSLY!

WHEN are producers going to take the music they use a bit more seriously? I've heard some appalling music tracks recently. (The heavily orchestrated stuff in *Blind Faith* is badly miscalculated.)

If you're aiming at public shows, music from commercial discs is out, although I suppose you can pay one of the libraries for the right to use the "mood-music" records. No one with any sensitivity will do that, however. Mood music is always crude music. I hate to see sensitively planned visuals larded up with the kind of musical clichés which might suit commercial advertising nonsense, but which have no place on the track of any picture worth looking at.

Quite apart from the copyright snag, records of "serious music" are usually the wrong thing, anyway. Their use nearly always demonstrates a poverty of imagination and a deafness towards

good track construction. Scenes on the ocean? Right! Slap on the *Hebrides* overture! You need a spot of tension? O.K., try *Finlandia*! Some soldiers on parade? Good old Elgar!

People who do this sort of thing must be unmusical and unfilm-minded to a desperate degree. "Programme music" is complete in itself (if it's any good). All of the sea is there already in Mendelssohn's overture. You don't gain anything by adding to it your own Kodachrome seascapes. (Confronted by such monstrosities, I usually close my eyes and listen to the music.) Musical members of an audience are distracted because they can't help "tune spotting," and the rest are deafened by an orchestra of a hundred players blazing forth music the connection of which with the visuals is crude, to say the least.

You can use some music because it creates, over a particular passage, exactly the right feeling





against the visuals. Usually, it will be "absolute" music. Cocteau had long stretches of Vivaldi in the course of *Les Enfants Terribles*. On the face of it, Vivaldi's concerti had no connection with the tortured family relationships within the film; but in the event, the music's long-drawn patterns provided an apt parallel to the complex interweavings of the plot.

Or the emotional mood of a piece may heighten the dramatic tension. In Carol Reed's *Odd Man Out*, during a tense period of waiting when members of the gang assemble in a supposedly friendly house, the radio is turned on and we hear that long, dramatic crescendo from the beginning of Schubert's *Unfinished Symphony*. (William Alwyn, who wrote the incidental music for that film, once told me that he gave as much thought to the selection of this one passage of music heard on the radio as he did to his own composition for the rest of the picture.)

There is a copyright difficulty, however, so the good film-maker must think in terms of specially-written music, or he may employ musicians to record music long out of copyright. In either case, economy alone will dictate the use of a small group of players, and the result will be all the better for that. Hazell Swift had delightful music by Dr. Gordon Jacob, played by a chamber trio, for *Christmas Play*. The lightest of orchestration was used in that delightful but strangely neglected film, *Summer Daydream* (which Contemporary distribute). We have just finished *Two Summer Days*, our Anglo-Belgian school co-production, with original music by a young guitarist from Brussels, scored, most successfully in my view, for two guitars and a couple of boys whistling. Keep off the heavyweight stuff! Music is one element of the film; it shouldn't be so insistent that it practically blows the picture off the screen.

It is perhaps a pity that few people will come across High Wycombe's first track for their film, *Pastorale*, which presents too many copyright problems ever to show its face in public.

Good equipment cannot guarantee success, but wisely used goes a considerable way towards it. Pioneer Productions of south-west London are able to command apparatus not normally available to the amateur. This still pictures a camera and sound rehearsal. (They also have a boom cardioid studio mike and a camera blimp.) Particulars of membership (prospective members, they say, need not be deterred by lack of cash) are available from Peter R. Davis, 10 Larch Road, Balham, S.W.12.

For here we have a textbook case of bad and good use of music. The pastoral mood of this overlong (but good in parts) story of life on the farm is rubbed in by repeated dubbings of Vaughan-Williams' *Wasps* overture; maddening, especially when it comes for what seems to be the third or fourth time. Yet in the middle of the film there's a sequence where the music comes off superbly. A rather sad scene of a girl and her sick pony is accompanied by the desolate little second movement from Schumann's piano quintet. Not too familiar music, quiet and completely congruous in mood. Five musicians are much better than 80.

Maybe one day amateur producers will call on their musical friends when they record their sound tracks. If there isn't a composer handy, there's a pretty wide field of existing music to choose from. What about the unaccompanied violin sonatas of Bach? And all that seventeenth and eighteenth century keyboard music? (Imagine *This Park Is Beautiful* accompanied quietly by a Bach fugue on the piano!)

If you're really clever, you'll let the music "oppose" your visuals sometimes, too. Heroic music against unheroic actions, beautiful music against ugliness on the screen, dissonance against idyllic pictures—what scope for expressiveness! Try to see Marceau's 1954 documentary, *Marines* (it was in the French season at the N.F.T.). Here we have a hideous demonstration of military training which aims to rid its objects of every normal human instinct, in order to make them efficient, automatic fighting animals. As we watched the agonizing process of dehumanisation, we heard on the track one of music's greatest hymns to man's spiritual freedom—Beethoven's Great Fugue for string quartet.

(Of course, you may say that audiences aren't that sensitive to music; that they may not recognise your intention, because the sound means nothing to them. For myself, however—and unlike George Sewell, if his recent letter about *Horizons Unbounded* really meant what it said—I don't think that you should stay dull because your audience might be dull. If no one paid people the compliment of assuming that they have a sensitivity worth arousing, precious few works of art would ever get made.)

CINETTE MISTRAL PROJECTOR

IN OUR test report of this 8mm. machine last month we pointed out that adjusting the lamp entailed exposure of the mains wiring on the back of the voltage selector, which could be dangerous. We are very glad to learn from the agents, Actina Ltd., that the new model which they are now importing is for one voltage only (240 volts) and so has no voltage selector plug, and that all mains wiring is safely shrouded at the back. It is thus perfectly safe.

JUNE A.C.W.

Memo to clubs: why not contact your local newspaper for news of impending visits by local celebrities and take shots of them for newsworthy use? Many V.I.P.s bring their own cine cameras with them, and shots of them filming might well provide a filip to club membership when publicly shown. Here Yoko Tani, star of "Savage Innocents" and "The Wind Cannot Read," in London recently to make a short film for commercial TV, is seen using an 8mm. Autoset under the eye of a Bell & Howell 70DR.

8mm. TOPICS

Edge Fog Ghosts Colour Copies

By DOUBLE RUN



"THE PROBLEM of what causes orange edge fog has a simple explanation," I am assured by Mr. Victor Passfield of Peacehaven. "It is due to fogging by a small amount of white light through the base of the film—small enough to fog the layer of emulsion next to the base and perhaps sufficient partly to fog the centre layer also, but not enough to touch the outer layer. This is, of course, due to the fact that film is wound emulsion inwards.

"To bear this out, one has only to examine a well fogged end of film. It will be found that the extreme end which has received complete fogging is completely clear, becomes yellow further in where both the under layers have been fogged, then goes on to red and orange where only the bottom layer has been fogged. Remembering that Kodachrome is a reversal process and that successive layers away from the base are developed to cyan, magenta and yellow in that order, it can be seen that when the layer nearest the base is fogged, the developed silver is dissolved away and consequently no cyan or green/blue colour can be present in the resulting film.

"Of course the gelatine isolating layers must to a degree stop the light from penetrating completely, and also the yellow filter layer. I hope this clears up the 'mystery.' " Yes, it does. Thank you very much!

Murder, Maybe, Possibly . . .

A WOMAN, writing a letter, suddenly hears her husband return. Quickly she crumples it up and aims it at the waste paper basket. But she misses—and he retrieves it. He reads that she intends to divorce him and immediately, without a word, strangles her. He hangs her from a rafter and 'phones the police. Some time later, he is reading of her suicide in a local paper when he glances up and sees a figure covered in a white sheet about to strangle him. He wakes up, to find his wife shaking him. It had all been a dream.

What do you think of this as a film plot? The Ten Best judges commented that: "Neither the acting nor the situation is at all credible; we never feel that what is happening matters

very much, we cannot really believe in the two chief characters, and the appearance of the ghost is far too ineffective to bring a real sense of horror; so that when the revelation comes that none of this has really happened, we are more likely to laugh at the contrivance than to mop our brows with relief."

The producer, Mr. Harold Cosgrove of Droylsden, Lancs., was disappointed that the film (*Unfaithful*, 100ft. Kodachrome), his first serious attempt at story telling, was not awarded even a single star, and asks for suggestions on how to produce something better next year. The first essential, I would suggest, is to find a story in which an audience can really believe. The one outlined above is, as the judges point out, quite incredible. If the man had been established as easily excitable, I suppose he *might* have flown into a passion and attacked his wife in the heat of the moment, or if he had been introspective (and insane) he *might* have brooded until, eventually, he convinced himself that he had to kill her.

"I'm sure I would not be very pleased if I caught my wife writing to another man. Maybe I would not go as far as murder, but a hot-headed person might," writes Mr. Cosgrove. Maybe, but this man was *not* established as a hot-headed person. All these "maybes" and "mights" indicate that the situation is utterly beyond the range of normal experience and that one is therefore courting disaster in choosing such a plot for a film.

The ghost is ludicrous, too. If one must introduce ghosts, at least one should ensure that they do not look like people with sheets thrown over them. But in point of fact, it is much more effective to suggest rather than show them; a door mysteriously opening and then slamming shut or a window flying open and curtains billowing create a much stronger impression than an actress unhappily unable to see where she is going. Unless you succeed in creating a really eerie atmosphere, the ghost will only make audiences laugh.

Nevertheless, as the Ten Best judges also point out, there are some good touches in the film: there is imaginative use of close-ups (for

example, the woman's hands crumpling up the letter, and her fingers grasping her husband's wrist and then slipping off it as they struggle) and of tracking shots (when the camera looms up to the frightened woman). There are effective compositions: when the husband goes to 'phone the police, he approaches from the background to a 'phone that almost fills the foreground. There are superimposed titles, too, that neatly dissolve into each other, but no amount of technical accomplishment can save the unfortunate plot.

I suggest that for his next film, Mr. Cosgrove forgets all about "strong" situations and major crimes, and builds a plot round people he knows and whose reactions he can predict. And that means that he must not require them to go through actions utterly removed from the normal and everyday. If there must be crime, let it be petty crime. "I realise that this dream gimmick is a very old one now," explains Mr. Cosgrove, "but at the time it seemed to be as good a solution as any. I guess I have learned the hard way..."

The film, I was interested to learn, was spliced with American adhesive tape throughout, but as Mr. Cosgrove points out: "Instead of following the loop contour, these splices tend to hinge. Thus on a projector without edge-guided sprockets I found that one was constantly losing the loop. Also the hinging tends to stretch the tape, producing a rather wide and visible frame line. In future, I intend to use regular splices, and use the tapes only for matching action shots." Certainly, there was a noticeable jerk at every splice when I projected the film. These joins had been made a year before. Has anyone had a similar experience?

Depth of Field

"THE ENCLOSED two depth of field tables are from Rank," complains a reader. "The first one was sent about a month ago. The second one came this morning. You will notice the glaring discrepancies. Which one is correct?" The answer is probably both, because the figures are based on the circle of confusion to which you wish to work—in other words, it all depends how fussy you are. In fact, only the precise area focused upon is really in focus, and the depth of field tables merely indicate how much latitude there is before the fall-off in definition becomes objectionable. As the term "objectionable" is not an exact one, no one set of figures will satisfy everyone but, as hardly anyone ever refers to these tables anyway, perhaps it does not matter very much.

Duping Problems

AS I have pointed out from time to time, the difficulties of making 8mm. colour copies are very considerable and the wonder is that it is done at all. "My copy," writes a correspondent, "has very conspicuous grain... colours are nothing like the original... there is a hint of yellow-orange on the extreme left of the projected film over its entire length... definition has fallen off to the glass jam jar lens stage..."

the last foot of film, supplied without a trailer, is marked with the usual black spots and blobs—although the original is free of any marks... so copying is an expensive method of producing a film that I would not dare to show anyone."

There can be little doubt that this reader has been unlucky, for 8mm. copies can be fairly pleasing (as were the 8mm. dupes circulated with the Ten Best some years ago), but the quality is variable. However, the new Kodachrome duplicating stock may make a difference. Certainly 16mm. colour copies have improved out of all recognition in the last few years. I recently saw a 16mm. colour copy made some years ago from a 16mm. original of mine, and the colour rendering horrified me—yet when it was made, I thought it well up to standard. Incidentally, at that time people were saying that it was quite impossible to make 8mm. colour copies, so it is surely highly encouraging that there should now be firms prepared to tackle the considerable problems involved.

The World at Work and Play

THE SUGGESTION advanced by Mr. McKinley in the April *A.C.W.* for an international film showing a typical day all over the world is an exciting one, but bristling with difficulties. The subject would surely need to be much more confined: people at work or play, or a child's day, for example, might make fascinating themes, but could they be scripted in advance? I suspect not, for filmmakers might go out and shoot the evidence for the scriptwriter's point of view, instead of collecting the evidence first, then drawing conclusions from it. But this latter method could prove most wasteful of film stock.

Then again, could politics really be excluded? If children were being trained to handle weapons or practise intolerance, could the filmer shut his eyes to it? And even if he wanted to tell the truth as he saw it, would he be allowed to?

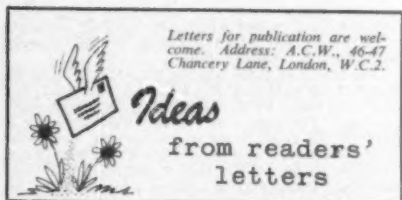
If we tried to show, say, a day in the life of a child on 8mm. Kodachrome at 16 f.p.s. with sequences from perhaps America (North and South), Africa, China (or Hong Kong), Japan, India, Australia, Russia and some eastern and western European countries, would the cameramen be forthcoming? Each would need to supply about one roll of film, and perhaps half of it would be lost in editing.

If anyone is interested in the idea, I'd be delighted to hear from them—with full details of exactly what they would suggest filming: obviously something typical of their country. I visualise the film starting in one country, then moving on through morning, afternoon and evening, as we progressed from place to place—or have you any brighter ideas?

A.C.W. DIRECTORY OF 16mm. SOUND PROJECTORS

WE REGRET that owing to pressure on space we have had to hold over the final section of our comprehensive survey of current equipment. It will appear next month.

Terza 8. We are informed by Boots that this machine, which they are distributing (details were given in our 8mm. Projector Guide) takes spools up to 800ft.



Letters for publication are welcome. Address: A.C.W., 46-47 Chancery Lane, London, W.C.2.

Recording Without Fluffs

I HAVE read P. J. Ryde's articles on tape recording and cine with great interest, but was rather surprised by his rather elaborate precautions for preventing the sound of the projector getting on to the tape when recording the commentary. There is surely no need for all this trouble when, with the help of a friend and his recorder, the whole recording can be done without any fear of picking up projector noise.

I have found that the easiest way to record music, sound effects and commentary is as follows. First of all, with the film being screened, the script is scanned and commentary cue points clearly marked on it—if, of course, the film has not been prepared from the beginning as a sound film, with the commentary as an essential feature of the script. The commentary is then recorded on to tape, without using projector or film, and brief pauses are left between each passage. Thus the entire commentary is recorded free from the fluffs which can so often mar live recording.

When the final recording session takes place, the turntables for music and sound effects are plugged into a junction box which, in turn, is plugged into the receiving tape recorder. A strobe on this is lit by the spill light from the projector and enables a good degree of synchronisation to be maintained. Also plugged into the junction box is the second tape recorder, but it must be one which has a pause control.

With the film being screened, music and sound effects are introduced on to the receiving tape and, by use of the pause control on the second tape recorder, the commentary is added as and when required. If the junction box has a mixer control, the person operating the second tape recorder can turn down the music/effects to a pre-set level when putting in the commentary, thus avoiding drowning it.

By taking note of all levels prior to recording, a perfect combined recording can be achieved without any trouble at all from the projector, and everyone can be in the same room and can pass quick instructions to each other without the fear of a Potters Bar.

J. WOOD.

Mr. Ryde writes: The series was primarily intended to cater for those who do not have the use of more than one recorder and turntable, but although I personally favour the multitrack system, I am sure that when a second machine is available Mr. Wood's scheme is very valuable in certain circumstances. But there are a couple of points about it that I should like to raise.

(1) It is by no means every commentary that lends itself to being recorded wild and matched up to the picture afterwards. In cases where the commentary is fairly continuous and requires pretty tight sync, I have always found it a great deal quicker and easier to isolate the microphone from the projector noise and have the commentary spoken while the film is running, and thus ensure sync, rather than struggle to match up a wild tape afterwards.

(2) Even if only loose sync. is required, it seems unlikely that one could produce the "perfect" combined recording without a fair amount of rehearsal and a number of practice runs. If, therefore, one were using Mr. Wood's scheme, would it not be better to record a pilot on to the "receiving tape" and then dispense with the film for the rest of the

A.C.W. JUNE

recording process? This would have two advantages: (a) one would save wear and tear on the film, which would have to be run through once only, to record the pilot; (b) since the tape by itself is easily manipulated, one could go back and re-record faulty passages without all the bother of having to re-start tape and film in sync.

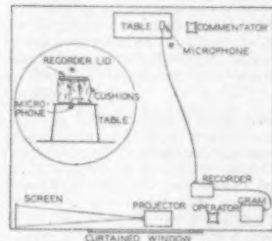
Recording Without Noise

I WAS interested in "Problems of Speech Recording" (April), for although only beginners in the art of tape recording accompaniment for films, my wife and I have practically completely eliminated projector noise from our tracks. The diagram shows the set-up which we have found to be most satisfactory.

The projector (Eumig P8) stands on a 1in. thick pad of foam rubber on a table next to the window, which is heavily curtained. The microphone is set on a table about 12ft. from the projector and is enclosed in a "cave" made up of thick cushions, with the Polystyrene cover of our Phillips tape recorder forming the roof of the cave.

We stumbled on this arrangement purely by chance, when the lid of the recorder was used to hold the cushions in place. We were startled to find that the resulting recording was practically free of projector noise. Previously, we had used the cushions without the lid. On testing again without the lid, noise level was quite high, so presumably the Polystyrene lid has excellent sound-proofing properties.

With this arrangement, we have produced very satisfactory tracks with quite professional fades of



Recording set-up and (inset) cushioned microphone. (See letter from Mr. Douglas C. Millar.)

music for introductions to the spoken commentary. We always start the recorder with the microphone input control at lowest volume and the same is done with the gram input (our source of music). The tape is held with the pause control, input volumes set to their pre-determined level, projector started and at the same time the pause control is released. By this method we have eliminated the "plonk" and other noises associated with the starting of the recorder when the input volumes are set at their respective recording levels. Incidentally, although we do not have the Eumig sync. attachment, we can usually end film and tape reasonably close during a performance.

DOUGLAS C. MILLAR.

Uniformity in Tape Cartons?

I HAVE a number of boxes of magnetic tape of different manufacturers, each make varying in opening and subject and date label. Make 1 opens at the front, subject and date label on right. Make 2 opens on the right, subject and date label on left. Make 3 swings out on a bifurcated rivet.

It would be very much more convenient to have them uniform for shelf or cupboard storage. This should not be very difficult to arrange. After all, most E.P. and L.P. record covers have an opening on the right, with the title on the spine.

South Harrow.

C. FISH.

A Sixth Rule for Panning

I SHOULD like to add my voice to that of Mr. Rowley on the subject of panning, and I would like to add one more point to his five rules: camera movement should always be *cued*—that is to say, there should be some movement, however slight, in the shot just before the camera itself starts to move. It may be a turn of the head, a wave of the hand, a branch of a flower swaying in the breeze—even a sidelong glance is enough to smooth the introduction of camera movement and render it invisible.

If you have to start a panning or tracking shot "cold," then try cutting in a shot which gives a slight sensation of movement-in-the-right-direction immediately before the moving shot, ending your first shot while the subject is still in motion. I need hardly add that the speed and direction should match in order to make a smooth transition.

HAZEL SWIFT.

Pans and Tilts

SURELY Denys Davis has heard both amateurs and professionals speak of "panning up" or "panning down," and merely begs the question by invoking the textbook distinction of panning and tilting. The subject of contention is camera movement, and I wonder what he would call a shot in which the camera moves diagonally across the scene? Nor do I agree that tilt shots are easier to bring off than pans. Several people I have asked confirm that a tilt shot upwards against the pull of the camera requires considerably firmer control and greater practice.

In any case, Mr. Davis has not answered my original challenge, which was to describe how any of the five test shots submitted could have been brought off more effectively without moving the camera.

G. D. ROWLEY.

Changing Faces and Places

THE AMATEUR cine movement has tackled many subjects, but have any groups turned their attention to a task the accomplishment of which would be both valuable and interesting: the compilation of film records of places that are changing, where character may be quite altered by what is newly built, and of persons who have done notable work—for instance in the field of the arts?

Perhaps there can be some discussion of these ideas. The first is complicated by the time factor, but might not an interesting film be made (if it is not already being done) of the birth of the new Coventry? With regard to the second, there are times when, on the death of an artist or an actor, one has regretted the lack of a record, such as film can provide, of the personality and the creator in direct relation to his work. The subject is hardly ever dealt with professionally because it is not commercial. So a country and posterity are denied material which, even in brief form, would be appreciated.

Finally, I have a concrete proposal to make. What about a film on Augustus John? Nothing seems to exist. Yet here is a venerable figure and a British painter who is much respected, a man of independent and original mind. What of a tribute to him which would also be a permanent film record of the man, his approach to art and some of his achievements?

BERNARD ORNA.

Two Ways of Life

MR. K. S. McKinlay's suggestion—that amateurs in different countries should combine to produce a joint film under a common director to promote international understanding—is a very meritorious one, but I fear the target is too high. I think a more

practical idea is one which the Finchley Amateur Cine Society is at present working on—the exchange of films with a foreign club.

The writer recently had the pleasure of being the guest of the cine club at Le Raincy near Paris and was impressed by the friendship and hospitality received. The object of the visit was primarily to explore the possibilities of exchanging films with them, but in view of a tie-up between Le Raincy and Finchley under a Twin Towns association, the two cine clubs each propose making a film to show the way of life in their respective boroughs.

I am sure the series of scenes, whether they be of children at school or play, the breadwinner at his work, the housewife doing the chores or shopping, or people spending their leisure time, will all have a familiar ring, but with—for us—a subtle difference. I venture to hope that this scheme will be a step towards better understanding.

H. JOHN HUNT.

Support for the Guild

ON behalf of the Grasshopper Group, may I say how much we support Jack Smith's idea of a 16mm. Guild. The amateur film movement should be one of the most exciting aspects of cinema. As we have so often been told, the amateur does not have to worry about the box office. He has complete artistic freedom—the freedom to express himself in his own personal way. And yet, how rare it is to find a film in which the maker has even been aware of this freedom, let alone taken advantage of it. Anything, therefore, which encourages imagination and artistic value in amateur films deserves the support of every amateur who regards film-making as more than just a pleasant hobby akin to freework.

As Jack Smith says, it is difficult to see how such a Guild could come into being. But it is certain that it will need the support of as many serious film-makers as possible. The Grasshopper Group is proud to be able to offer its support, and hopes that as many other groups as possible will follow its lead.

London, W.C.2.

PAUL H. SCOTT.

Stereo Sound

PROFESSIONAL movies, discs and tape now have stereophonic sound. I have not heard of stereo sound on 16mm. or 9.5mm. film. If the picture area of 16mm. film be narrowed down to approximately 7.5 x 7mm., two normal optical tracks or three tracks of the 9.5mm. size could be squeezed in. For magnetic tracks the number could be two, three or four tracks. A number of sound projectors could be converted for magnetic tracks, but the addition of one or two optical heads might present a snag.

The square-sized picture can be produced to approximately normal ratio by squeezing it with a wide screen attachment. This system should be applicable to 9.5mm., although the picture loss would be more serious. Would this idea be practical, or has it already been thought of?

Howick, Natal.

K. E. REYNOLDS.

There are several feasible methods, including the one suggested by our correspondent, but we feel it will be quite some time before there is much demand for stereo sound with 16mm. CinemaScope. The screen must be a fair size, otherwise the stereo effect goes for nothing and may, indeed, cause loss of quality. It is because of this that many cinemas still present 35mm. CinemaScope with only one track.

Home Shows and TV

HAD 8mm. been firmly established years ago it might have been a different tale, but as I see it the manufacturers are only flogging a dead horse, for it can never compete with television. Try giving a show of silent films when a Western is on the telly and see what happens! The children will chase you out of the room.

JUNE A.C.W.

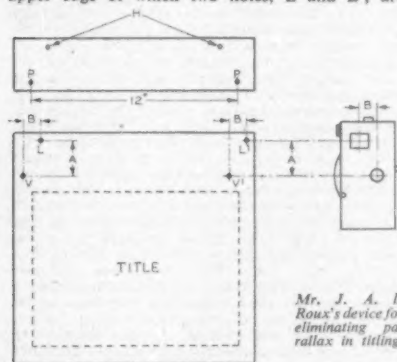
Yet years ago, when I took up movies (it was 9.5mm. then, and still is for me), I gave shows about twice a week during the winter, and our sitting-room was always crowded with neighbours and their children. And when visiting friends you were told not to forget to bring the projector. How many people will ask that today?
Belfast.

ROBERT MCGARTNEY.

But the fact is that amateur movie making is today more popular than it has ever been. Television has probably helped rather than hindered—at least so far as personal movies are concerned—by accustoming the home viewer to film entertainment. He sees what can be done and is encouraged to have a shot at it himself—in colour.

Parallax Compensation

READERS may like to know of this simple gadget for compensating for parallax at any distance while titling. Two pins (P) protruding 1in. are fitted 12in. apart on a board 14in. × 3in., to serve as a hanger for the title board. A three-ply board 14in. × 14in. or bigger is used for the title board itself, near the upper edge of which two holes, L and L', are



Mr. J. A. Le Roux's device for eliminating parallax in titling.

drilled 12in. apart. The vertical and horizontal distances between the viewfinder and the lens of the camera are now measured and found to be A and B respectively. Lay out A and B as shown in the sketch and drill holes V and V', which should also be 12in. apart.

The hanger is hung up or placed on the floor and pinned through holes H, holes V and V' are then fitted over the two pins, and the title framed in the camera viewfinder. Camera and hanger are left in position, the title board is removed from the pins and replaced through holes L and L'. The title then framed will be accurately centred.

Benoit, S.A.

J. A. LE ROUX.

Out-dated Stock

AS a "new boy" where cine is concerned, I was interested to read Centre Sprocket's notes on out-dated stock, for I have recently exposed a Kodak 8mm. monochrome film given me by a friend who had lost the carton and did not know by how long it was out-dated. He thought about eight years.

The results were amazing. Not a frame was spoilt, and one shot of a rabbit on the run is truly remarkable—at any rate by my standards of what is acceptable. After the film had been exposed, the missing box turned up. The date of expiry printed on it was June 1946!

For the record, my camera is a Cima D8 which, as your test report suggested, is ideal for the beginner.

Colchester.

BRIAN C. BLOOMFIELD.

Irish Luck

PROBABLY few people know that the attractive Japanese cameras which have been described in *A.C.W.* are fully available in Southern Ireland—at prices which are also attractive. For example, the Canon f/1.4 Zoom is priced at £72 3s. 6d. here (with pistol grip and two filters £86 7s. 6d.).

On the subject of equipment, a word of warning about split image rangefinders in reflexes. In still cameras they become useless at apertures larger than f/5.6 unless an automatic pre-set iris is fitted, so before buying a cine camera it is advisable to test it at f/11.

Wellingtonbridge,
Co. Wexford.

F. R. LEIGH.

Brighter Dark Days

THIS has been one of the best and brightest winters I have ever spent. No, I haven't been abroad. I've been at home with 144 copies of *A.C.W.* which I got for 10s. This has certainly been my bargain of the years. In the 40-paged issues of 1947, 8mm. was a very new boy. 9.5mm. and 16mm. held the stage, and sound-on-disc and, yes! 9.5mm. were advertised quite a lot. It is amazing how much cine history is recorded in these pages. I've studied them, digested them and still find lots of titbits. I find only one small thing to criticise. I prefer the covers of those days. Otherwise, I doubt if I could find words to describe *A.C.W.* "Excellent" is meagre praise. The nearest I can get is your own slogan in the *Amateur Cine Diary*: "The amateur's bible."

I took up cine three years ago and only regret that I did not start sooner. My equipment now consists of a Bolex C8 (triple turret with w.a. and telephoto), Weston meter, tripod, Moviscop viewer, M8R projector, Bolex titler and Starlight screen. Being in the R.A.F. keeps me away from my old club (Dundee C.S.). I am very interested in animation and would be glad to correspond with fellow amateurs, particularly from abroad. I am 24.

Other interests: motor racing, models.
48 Holyrood Street,
Carnoustie, Angus.

D. FERGUSON.

Colour Filming

I SHOULD like to express my appreciation of same day Gevacolor processing service from Gevaert Ltd. Six 8mm. films I sent for processing at 4 p.m. on a Monday were returned by first post Wednesday morning. Good work, Gevaert!

Incidentally, do Gevaert intend to manufacture artificial light colour stock? If not, I shall either have to use Kodachrome A for my titles, or film them out of doors.

Weston-Super-Mare.

MAURICE V. LEAKEY.

So far as we know there is no present intention of marketing artificial light stock here, but the daylight film can be used in tungsten lighting with a Gevaert CTB12 filter (this is a piece of gelatine, of generous size—price 3s. 2d.—which you can cut for use as required). Exposure increase is 2½ which in practice limits its use to titles and close-ups.

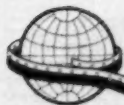
I WOULD like to express my great appreciation of the most comprehensive manner in which you have so kindly dealt with my inquiry. All the information contained in your letter I have found most useful and it has certainly put my mind at rest. You might be interested to know that as you gave me the address of Colour-Technique, I have now forwarded to them about 150ft. of 9.5mm. Pathe film for conversion to 8mm.

I can see you do things in a very sound and thorough manner and I shall certainly recommend your magazine to my friends.

London, N.W.11.

JOHN ANDERSON.

A.C.W. JUNE



World News Survey

A new A.C.W. feature bringing you details of the latest trends and developments in techniques and equipment.

THE LATEST 8mm. DEVELOPMENT: ZOOM CAMERAS

A WHOLE rash of cameras equipped with built-in zoom lenses is suddenly erupting. The Japanese seem to have been the first, with the Konica Zoom, described in our Photo Fair issues; so far this camera appears to be the only one going the whole hog and actually burying the lens in the camera body. We have already reported on the Kodak Zoom 8 Automatic, the Nizo Helimatic Focovario, and the Yashica 8EC in past issues, and there was also an early model by Sankyo, the 8L.

Now Bell & Howell have produced a model in their Director Series, the 414 Zoomatic. Like



Bell & Howell Director 414



Bell & Howell Director 410

most of the newer zoom cameras, it has a built-in exposure meter coupled to the lens, in this case featuring fully automatic working. The lens is a 9" to 27mm. f/1.8 Bell & Howell Variomat with 11 elements, focusing to 6ft., and with automatic or hand-set stops to f/22. A zoom finder in the body is automatically coupled to the lens. The focusing scale of the lens has a fixed focus catch, and a provision to signal the operator when it is zoomed to a long focal length if set for a short taking distance.

The negator spring drive principle already used in a few B. & H. 16mm. cameras has been incorporated, giving an extremely long run of 15ft. per wind, and also featuring a reserve power indicator. The exposure button is lifted up for exposing single frames and depressed for running at 16 f.p.s. in the usual way, but a novel feature is the provision of instant slow motion (48 f.p.s.) by pressing the release right down. The exposure meter is automatically coupled to this speed change, so that one can change from normal speed to slow motion and back again in the middle of a shot, if desired, giving a rather novel effect (and quite a useful one, for slow motion is rather wasteful of film; this way only the part actually wanted in slow motion need be selected, with normal speed up to and after it).

The camera also features a geared footage counter with automatic reset, lever wind, and a warning beacon in the viewfinder for insufficient light. The electric-eye meter is adjustable for films of sensitivities between 10 and 40 ASA, and manual setting of the lens iris can be operated from the same knob. Price is \$200. The camera is also available with a three-lens turret head (10mm. f/1.8 lens with 6.5mm. wide-angle and 25mm.

tele attachments) in place of the zoom at the same price; thus equipped, it is known as the 410.

We confidently expect that the 414 and 410 will be in production at Mitheldeal, and—judging from Rank's enterprise—will be available here very shortly.

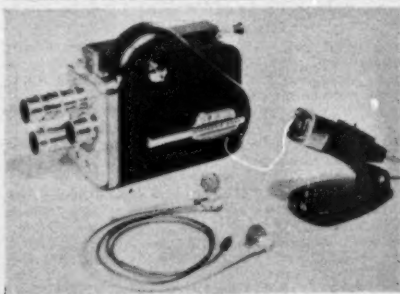
Another new zoom camera is the Japanese-made Canon Reflex Zoom 8, with a 13-element 10-40mm. f/1.4 zoom (an unusually large aperture), and reflex viewfinder on a fresnel screen incorporating a split-image range finder (another 13-elements). There are variable speeds 8 to 64 f.p.s. as well as single frames and lock-on run, and a semi-automatic exposure meter for 10-160 ASA films on the top panel (i.e., not visible in the finder). A warning bell sounds three seconds before the camera spring runs down. Price in the U.S. is \$240.

Revere have just come out with a series of six zoom models with basically similar design but featuring a number of refinements; as usual with Revere cameras, there are models for both spool and magazine loading. They are: CA-114 (spool) and CA-115 (mag.) Cine Zoom Electric Eye Matic, with a 9-30mm. f/1.8 Wollensak zoom lens, a coupled zoom finder (in contrast to the earlier EE Cine Zoom Eye-Matic, which had a finder of the three coloured frames type), and a fully-automatic exposure meter adjustable for film speeds of 10-40 ASA. Prices are \$139.50 for the spool model, and (as in the whole series), \$20 more for mag. load. The CA-116 and 7 Power Zoom Electric Eye-Matic are similar, but have a power-operated zoom, enabling the lens to be zoomed in or out at the pressure of a button. Price is \$169.50 and \$189.50. Finally, the CA-118 and 9 add the possibility of manual exposure control to the automatic one, for another \$10. In addition, there is an associated set of cameras under the Wollensak trade mark.

AND PROJECTOR ZOOMS, TOO

NEW developments in projector zoom lenses are also announced. Bell & Howell have fitted a new Filmovara zoom lens to their 270-Y Lumina projector, in which the zoom range has been increased to 15-25mm., and the aperture to f/1.2. The projector, which also features automatic threading, is priced at \$190.

Revere have a Wollensak zoom lens on their new AZ-777 projector (with a zoom range of 15-



25mm. and an aperture of $f/1.5$ which is said not to need refocusing after zooming. This should allow some interesting effects on projection. This machine has automatic lacing, too, including, it is claimed, mechanical attachment of the film to the take-up spool, so that all that is needed to start a show is to present the end of the film to the upper sprocket, and sit back and watch. The lamp is 115 volts 750 watts. Price \$147.50. Kever also have a new projector fitted with a DCA integral reflector type of lamp. It is known as the P-718 when fitted with a $\frac{1}{2}$ in. $f/1.6$ lens, and as the Z-718 when fitted with the zoom. Prices: \$99.50 and \$114.50.

Another interesting new machine available in the U.S. is the Alplex 8, which is normally fitted with a 17mm. $f/1.4$ lens, but if required this can be removed and an attachment to take 35mm. slides put in its place (rather in the style of the CIRSE-Fix). Price of the projector is \$60, with the slide attachment \$25 extra.



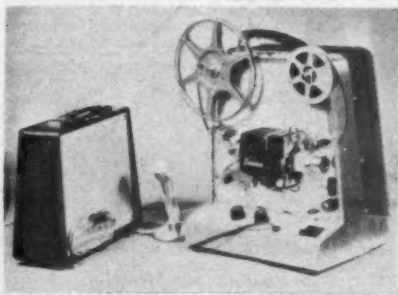
BUILT-IN METER FOR CAMEX

AT the Salon de la Photo et du Cinéma, Erksam exhibited for the first time a new model of the 8mm. Camex Reflex with a built-in semi-automatic exposure meter. The photo-resistive cell works in conjunction

with a small battery, and is operated by light reflected from a semi-reflecting mirror in the reflex finder system. This operates a galvanometer whose pointer is visible in the finder. A resistance in the meter circuit adjusts for films of different speeds (5 to 320 ASA). In use the lens aperture ring is turned until the pointer in the finder coincides with a fixed mark.

The advantages of this system are that (like the solution arrived at by Bolex), only light reaching the film affects the meter, interchangeable lenses may be used and the aperture can be corrected even during filming if required. As the cell can be placed in the same optical plane as the film, there is no need for corrections with short-focus lenses. Filters, etc., are automatically allowed for. The meter has been very neatly built-in at the top right corner of the control side of the camera. There is automatic compensation for only half the light reaching the cell when the camera is running, compared to when it is stationary.

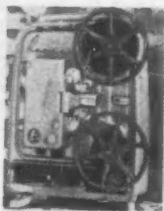
ZEISS WIDE-ANGLE HIGH-SPEED PROJECTION LENS
A NEW P-Sonnar for the Zeiss Movilux 8A and 8B projectors is just coming on the market in Germany. It has a focal length of 15mm., an aperture of $f/1.4$, and is of five-element construction.



A.C.W. JUNE



Reverse Power Zoom



Reverse AZ-777, with zoom

THERMO-PLASTIC RECORDING

A FAIR amount of speculation has followed the announcement of the Thermo-Plastic Recording Process (TPR), by General Electric in the U.S.A., claiming that it might soon displace conventional cine cameras. On the face of it some of these claims seem even less likely than those originally made for magnetic video recording on tape (VTR), and for a similar reason: the auxiliary equipment required is considerable, and is always likely to remain appreciably more expensive and bulky than conventional cine cameras.

That is not to say that the process hasn't got possibilities in the field of television recording, as an alternative to film telerecording or VTR (tape). To some extent the new system may combine the advantages of both, namely, the superior quality, re-use of stock, and immediate playback facility of magnetic recording with the ease of editing and possibly compatibility on different television standards of film.

In any case, it is not to be expected that the process will have much practical effect for some time to come. G.E. should have working models ready by about the end of this year, but they will be mainly for military applications; so far no research has been initiated on development for commercial processes.

According to a report in the *Television Daily*, the Thermo-Plastic Recording System uses a film composed of a base or support coated with a thin transparent conducting coating over which is applied the final thin thermoplastic layer. The recording process takes place in a vacuum. Sixteen millimetre thermo-plastic film from a supply reel is moved at 5 in. per sec. past an electron beam which lays down a charge pattern on the surface layer. It then passes over an R.F. heater unit which causes the thermo-plastic layer to liquefy and become distorted in proportion to the charge it carries. On cooling below its melting point, the recorded image is frozen, and then stored on a take-up reel.

When a recording of a television video signal has been completed, the image may be viewed by direct

8mm. STRIPE CAMERA ARRIVES

We are now able to show you what the Fairchild Cinephonic Eight looks like. (Brief details of this new American 8mm. magnetic stripe camera and projector were given in A.C.W. last month.) The camera, which measures $7\frac{1}{2}$ in. long by $3\frac{1}{2}$ in. wide by $6\frac{1}{2}$ in. high, features 100ft. spool loading, electric drive, a 3-lens turret, a large optical viewfinder and headphone monitoring. The pre-stripped colour film is an entirely new emulsion made exclusively for Fairchild by Ansco.

There is provision on the projector (which uses a 150 watt Tru-Flector lamp) for adding commentary and music on the track—a valuable facility, for it is almost impossible to produce a finished track at the time of shooting.

Prices: camera \$249, projector \$259, 50ft. double-8 colour film, \$7.50 (processing not included). Fairchild's Engineering Dept. is at present dealing with some technical questions raised by A.C.W.—the equipment is not available in this country—and we hope to publish further details in due course.

projection on conventional motion picture projectors equipped with a special Schlieren-type optical system, or by means of a scanning system. It is said that the thermo-plastic film may be used and re-used indefinitely, that the image can be discerned on the film frame by frame, and that equipment can be devised to make editing simple and precise.

It will thus be seen that the process needs all the complicated equipment necessary for television as well as fairly complex machinery of its own (vacuum chamber, heater), and so is most unlikely to be capable of being reduced to hand camera proportions. However, it will be interesting to watch for future developments. It is also interesting to note that TPR is a result of research, several years ago, on a method of projecting television pictures on to a large cinema screen.

Cinecorder Model A; high gain inputs at extreme left, medium gain extreme right; selection keys below; measuring capstan and seconds counter extreme left; the two levers on head cover are for tape lift and Varitrack control.



TAPE RECORDER FOR CINE

A TAPE recorder built especially for the cine user (and others who wish to prepare elaborate sound-tracks) is soon to be marketed by a British firm, K.G.M. Electronics Ltd. It has been designed by their Chief Development Engineer, Desmond Roe, B.Sc., who will be well known to A.C.W. readers for his contributions on tape sync. and other sound matters.

The Cinecorder has a number of refinements particularly suited for film sound track compilation, but its greatest advantage is that it can be used with perforated tape to provide 100 per cent. sync. with a number of projectors—the Eumig Imperials (P8 and P8M) in particular. For this purpose a sprocket is supplied to replace the tape capstan on the Imperial, the teeth on it engaging with perforations in the tape and eliminating the effects of stretch or slip. The system is intended for film running at 16 f.p.s. and tape at $3\frac{1}{2}$ in./second, and the tape is therefore perforated with 16 sprockets per $3\frac{1}{2}$ in. (Made of standard thickness Mylar for maximum strength), it is perforated by Zonal Film Facilities, and will cost 14d. per foot.)

Aids to Editing

Apart from its non-slip virtues, the perforated tape will greatly simplify editing. As a further help the recorder incorporates a separate, tape-driven capstan geared to a counter reading in seconds (and not the usual arbitrary figures). For perforated tape, a thin sprocketed disc is inserted to engage in the perforations, thus guaranteeing exact reading. The system can, however, also be used with plain tape, if required.

It is expected that it will be possible to use the recorder for sync. shooting without alteration to the camera (provided it has a continuously variable speed control). The method is to run the camera empty and look through the lens and shutter at the perforated tape running through the recorder. The speed of the camera is adjusted until the perforations seem to stand still (by strobing). Most cameras will hold speed sufficiently steady to allow scenes of at least 10 to 15 seconds to be shot. (One difficulty we can envisage is that some cameras run a little slower when transporting film than when empty.) A remote control allows the tape to be

started and stopped remotely from the camera and is arranged to mark the tape at the end of shots for ease in editing.

The tape position indicator capstan also carries a strobe allowing variable speed projectors to be set to a fixed speed by the well-known method of using spill light which has been "chopped" by the shutter; further, there is a mains outlet socket which is switched simultaneously with the tape recorder motor, and so fairly accurate synchronism should be achieved with any type of variable speed projector without alteration—certainly sufficient for music plus commentary tracks.

Easier Track Compilation

A number of other features should also make elaborate track compilation easier. The tape can be lifted off the magnetic heads by operating a small lever, thus allowing sound to be inserted or faded in or out to any level without any possibility of clicks or other noises being recorded, since all controls can be pre-set.

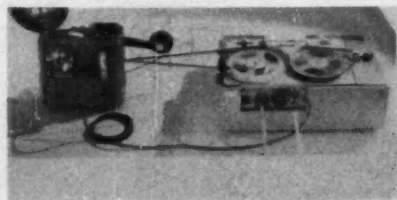
A Varitrack tape control can be used to move the heads vertically in relation to the tape, and allows track compilation by the split-track system (e.g., music is recorded first over the whole width of the track, the heads moved over, and after rewinding to the correct place—made easy by the accurate seconds counter—a speech track can be laid down alongside the music, part of which is erased; on moving the heads back to the original position, both tracks will be reproduced, and the music will be automatically faded down under the speech). The notable merit of this system is that an error made during the recording of the second track can be erased and replaced without harming the underlying music; also the high frequencies are not partly erased as with superimposition.

Superimposition

However, for greater flexibility, superimposing is also possible, the recorder being fitted with a control which switches off the erase head, and can adjust the amount of bias to any level, even sufficient to erase. The reason for this is that the erase head is always wider than the record head, hence were the erase to be used for the correction of errors in the split track system, a greater width of the music track would be erased where the correction is to be made, with a consequent decrease in level. In this way the record head can be used for erasing the faulty section, the bias then reduced to a normal value, and the replacement recorded.

The amplifier has two independently mixed inputs, each associated with two sockets, either of which can be selected by a switch. It is thus possible to key-in an effect at the correct level, the volume control having been pre-set. The second, medium gain channel has sufficient gain for microphone close talking, so that special commentary or announcements can be made during tape playback.

Since a brass boost switch is associated with one of the microphone inputs, tape recordings can be



The Cinecorder set up for working with perforated tape with a Eumig P8 Imperial projector.

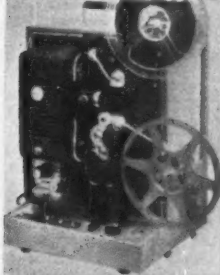
made directly from another tape deck (i.e., no amplifier is needed). The detachable 8 x 5 in. loudspeaker is mounted in the removable lid of the recorder, and 18ft. of lead enables it to be stood by the screen.

The amplifier uses a fluorescent type of volume indicator, has separate bass and treble (boost and cut) controls, adjustable level speaker or headphone monitoring, record safety button, and an output of 3½ watts. The tape deck is the latest B.S.R. TD2, running at 3¼ in./second, with 5½ in. spool capacity. A moving coil I.D. 61 microphone is supplied. Total weight is 28 lb. and it is expected that the cost of the unit will be around £50. Deliveries are expected to start in late summer.

Tape sprockets for other makes of projector synchronisers will be available later where feasible. It is also planned to manufacture a complete synchronising unit for the perforated tape. This will allow a wide variety of 8mm, 9.5mm, and 16mm. projectors to be operated with 100 per cent. sync.

KODAK ENTER 8mm. STRIPE FIELD

EASTMAN KODAK have entered the 8mm. stripe field in the U.S.A. with the Kodak Sound 8 projector. It has a 400ft. reel capacity, and runs at either 16 or 24 f.p.s., with a frequency response claimed as 70 to 5,600 at the lower and up to 7,500 c/s at the higher speed. The good performance, it is claimed, is partly due to the use of a new aluminium and iron compound "Alfenol"—developed by the U.S. Navy—in the construction of the magnetic head; this, while having desirable magnetic properties, is extremely hard and wear resistant.



Its use had made it possible to produce a head which has a width of only 20 mil. Being centred on the 30 mil. stripe, it does not scan the edges of the track, which even with the best coating techniques tend to be a little irregular, and lead to noise in the reproduced signal.

Drive is by reduction motor, and the sound-head includes a 2 lb. fly-wheel built up from eight steel plates, said to be easy to manufacture and balance. Exceptionally quick starting and stopping is provided—the machine is claimed to come up to speed in less than a second, and to stop almost dead—thus making editing or error-correction easy. There is provision for stills and for reverse run, and a bottom loop former can be adjusted to give a picture-sound separation of 52 or 56 frames.

The amplifier has inputs for the crystal microphone supplied, and for a gram or tape input, which, however, does not have an independent volume control. (If required this same socket can be used for feeding out to a high quality amplifier instead.) The power output is 2½ watts into an elliptical 10 x 2½ in. speaker, and an extension speaker socket is provided. Level setting is by flashing neon, and the speaker can be used for low-power monitoring during recording; the microphone has a directional characteristic to cut-down acoustic feed-back. A safety interlock prevents accidental erasure.

The picture head is similar to the Showtime projectors, which, though well established in the U.S. have not, so far, made their appearance in this country. The internal reflector of the 500 watt

DHJ lamp does away with the need for any other condensing optics. For editing and recording (for which a small screen-size suffices) the lamp power can be reduced to about 60 per cent. of normal, with a considerable increase in lamp life. The lens is a 1 in. f/1.6 Ektanar. The projector is intended for 105 to 125 volt 60 c/s mains supplies.

An interesting feature is the provision of a slotted shaft behind a cover on the side. This could be intended for fitting a flexible drive to synchronise a second projector for dubbing, or perhaps even for driving a camera for lip-synch shooting.

Weight, 30 lb., price \$345. Eastman Kodak are also introducing a striping service.

FILM SPEED RATING SYSTEM CHANGE

IT seems that the confusion now afflicting users of Weston meters is likely to get even worse in the near future. (It was originally caused by Weston changing their meter calibration to ASA on their Master III meter, but not on the cine model.) But all other meters will be affected as well. The reason is that the American Standards Association is revising its method of calculating indexes (film speed) for black and white negative films. This follows wide dissatisfaction with the present ASA rating system, particularly by miniature camera users.

The original ASA ratings included a safety factor of 2½; in other words, the exposure given to a negative when exposed according to ASA specifications was 2½ times that actually needed to give a negative capable of producing an excellent print with full tonal gradation. The relatively large safety factor was originally included to overcome lack of accuracy in cameras, etc., and gave acceptable results with large negatives. With miniatures, however, it resulted in more graininess than was desirable, and users soon found that they could substantially increase the speed rating of films and still obtain excellent negatives. Some manufacturers followed suit in the rating of their films, abandoning the official ASA method, and confusion soon arose, and yet avoidance of confusion was one of the objects of the ASA system.

Safety Factor Too Large

Now the ASA have recognised that the original safety factor was too large, and are issuing a new system based on a safety factor of 1.2. As a result, most film speeds will be about double what they were on the old system. The new numbers will all be in a geometric progression, i.e., each succeeding index will be twice the preceding one. This is the ratio used for lens transmission (f/stops), and for light-value shutter speeds.

Note that reversal and colour films will not be affected. Indexes for these are not set by the ASA, but evaluated by each individual manufacturer, who have always used a safety factor of about 1.2: for them (as these films have a smaller latitude or tolerance). These films have always been marked: "Expose as for an ASA index of . . ."

As there will be no changes in the films themselves experimenters who have evolved their own speed ratings for their favourite films under their own methods of working should not change them. The British BS speeds are based on the same data and considerations as the American ones, so we presume that the British Standards Institution will soon follow suit.

★ ★ ★

Eastman Kodak have obtained a licence from SOM-Berthiot and Paillard Bolex enabling them to make use of some patented features of the 8mm. Berthiot zoom lens in Kodak cameras.

A Movie Maker's Diary

By DENYS DAVIS

4th April. The recent Sunday afternoon programme at the N.F.T., introduced by John Huntley, was immensely interesting and ended with far more applause than is usually accorded modern films. I wonder whether it was because he had hit on the gimmick to end all gimmicks? Very quietly he had taken us back through the years in a programme of recordings and newsreels of some major events of the past six decades, under the general title of *The Eyes and Ears of the World*. He has a most pleasant way with him, and it was only afterwards, when one came to reflect on it, that one realised how expertly the programme had been compiled and how deftly he had captured and directed our interest.

How to wind up a show is always a problem. Mr. Huntley had the bright idea of asking us to imagine that, on that very afternoon, a 1960 film would be selected as representative of today and would be buried for sixty years. What, he conjectured, would people think of us in 2020 when it was disinterred? Finally, coming right up to date, he showed us an uncut filmed interview from one of the TV *Tonight* programmes. It was hilarious.

This is the sort of experiment you could copy for an evening of films at home, for there is plenty of material in the libraries on which to draw. For a club programme just before Christmas, when everyone is in a good mood, it should be a winner.

7th April. Another good idea for a club evening can be borrowed from Bristol C.C.—if they don't mind. You may remember reading how they staged a mock trial to determine the relative merits of the three gauges. It sounded very bright and lively from the description. I should like to have taken part!

Another suggestion: an open forum script discussion sprung on members at a moment's notice. I recall how, when some films failed to turn up on time at our club, the chairman saved the situation by inviting members to suggest ideas for a short silent amateur film. You'll hardly credit it, but over thirty perfectly sound and feasible themes were reeled off pat. So promising were they that I would gladly have tackled more than half. Yet the same people, two years later, failed to send in a single idea for a script competition. The advantage of off-the-cuff discussions is that one idea sparks off others, and before long even the most timid surprise themselves by joining in.

16th April. Ran a film tonight that should be essential viewing for all those clubs and lone-workers who insist on writing tortuous scripts. The story, based on a family incident, could not have been simpler, more believable or more enjoyable; but it failed as a competition entry because, among other things, a few shots—only a few—were out of colour balance with the rest, and continuity suffered. Some scenes had been

taken on a windy day and the rest in perfect weather. What a pity that just one more reel of film and one more afternoon could not have been spent in tidying it all up!

Then, too, the atmosphere was on occasion destroyed because the children—and sometimes the mother—turned to the camera for direction from the man behind it. I know only too well how difficult it is to direct small children. This filmer had achieved considerable success, yet was content to leave in many shots showing this serious fault. No film is perfect. Most prize-winners generally exhibit a variety of small defects and get by. It is the single error repeated over and over again that makes acceptance impossible.

That old bogey, the jump cut, is the worst offender, followed closely by excessive edge fogging, followed in its turn by the lens hood creeping into all the wide angle shots. If one of your films contains a misdemeanour of this kind, don't kid yourself that you can gloss over it completely. A little edge fogging is just permissible—after all, one of the commercial 16mm. units *always* has edge fogging in its films—but if it continues right through the film, you must recognise defeat.

23rd April. A professional photographer is at work in my business tonight taking two photographs for a booklet we are producing. Shortly after setting up the lights, he tripped over a cord and smashed the bulb. Nothing for it but to take a taxi to his studio and return with a replacement. This took about half an hour, during which the model's fees were ticking up. No sooner had he started again than a second bulb blew! Yes, you've guessed it. We had to wait while he took another taxi to collect a second replacement. I bet not many amateurs would have made that mistake once let alone twice.

29th April. Quite a surprise when I opened my April A.C.W. at the test reports. The photographs on page 1137 looked for all the world like the inside of the well-liked Ensign Kinecam. In the same issue I read that in 1927 Bell & Howell's slogan was: "Today's Bell & Howell camera will still be up to date in 1950." They did less than justice to themselves. For those cameras are *still* up to date, as is the cheaper but similarly designed Kinecam.

The basic design and internal layout still remain the best for professional newsreel work and for most amateur filming. Soon we shall have a lot of new equipment to choose from, now that dollars can be spent on importing it. In a month or so I shall be in New York for a few weeks and shall visit many of the dealers where I expect to see many fresh ideas; but it is on proved designs that I shall mostly concentrate. In any technical field, the best machines generally stay unchanged year after year. Only the external trappings are altered.

JUNE A.C.W.

MORE IDEAS FOR FILM PLOTS

This is the final list of award winning films in the A.C.W. Ten Best competition. Details of Gold, Four and Three Star films—and, of course, of the Ten Best themselves—were given last month. Each entry includes a brief outline of the plot. The inclusion of a criticism does not imply

that the film discussed is better than others in its class—we have selected for publication the appraisals likely to be of some help to others beside the producer.

Key to abbreviations: c, colour; s, stripe; s.o.f., sound-on-film; t, tape. Films are silent unless otherwise indicated.

Two Star Awards

8mm.

A Boy's Eye View by L. H. Ramshaw (125ft., c.). Two boys play in a garden and build a rudimentary hide for bird watching.

Countdown by Redifon Sports & Social Club, Cine Section (300ft., c., t.). Plane crew bale out and wander through woods. Pilot, haunted by a phantom voice counting, kills each member of crew in turn to stop it. Final shot shows him, exhausted, with packet of cigarettes bearing slogan: "It's the tobacco that counts."

Cynara by Dr. W. A. Sultana and V. Lungaro-Mifsud, Sliema, Malta (160ft., c., t.). Elderly man composing at piano recalls a night of storm when a statue of a girl sprang to life and danced with him.

Elizabeth Climbs the Cliff by Geoffrey P. Clark (125ft., c.). The title exactly describes the film: Elizabeth does just that.

The opening long shots of the sea seen from the cliffs are excellent, but held for a relatively long time as they are (and as the nature of the subject justifies, for from a height waves appear to crawl), they make for a very slow beginning, and one is impatient for something to happen. Further, in these opening shots one's attention is directed to the sea instead of the cliff.

Effective intercutting of shots of the tide coming in through a cleft in the rock with shots of Elizabeth climbing; but the shots of the helicopter are out of place. One assumes that they will have some bearing on the film—that there will be a rescue by helicopter, perhaps, or a suggestion of a rescue. The beginning of the first shot, with the sun glinting on the plane, so that at first one does not know what it is—it looks like some strange beetle flying slowly across the sky—is most intriguing; nevertheless, it is out of place.

One misses MCUs or CUs of Mother looking about for Elizabeth before and during her walk up the cliff face after her. Presented in this way, the suggestion is that she is not at all bothered. The end is puzzling, with Mother sitting sedately near the top and Elizabeth collapsing in MLS, for the climb never for a moment appears difficult and there is no apparent suggestion of her being cut off by the tide. But technically the production is admirable, with very good photography and an eye for detail.

From Near to Infinity by R. Leighfield (100ft., c., t.). Plain man's improbable guide to movie making (types of film and how to shoot them), including the economic aspect—beggar carries a card: "Bolex and three lenses to support."

Hanover's Industrial Fair by R. R. S. White (110ft., c., t.). Glimpses of the Fair and of some of the exhibits.

Match Play by R. G. Ward (15ft., c., t.). Matches make animated patterns.

Penny by Weymouth A.C.C. (110ft.). Tramp picks up a penny on the beach. Later, he buys a drink, and the coin is passed, via the off-sales department, to a boy returning empties. The boy loses it in an arcade gambling machine. A tripper wins it from the machine then, excited at seeing a girl on the beach, drops the penny, which rolls back to the water's edge where it was at the beginning of the story.

Professor Prodnose Visits the Moon by Barrie E. Deamer (110ft., c., t.). Cartoon. On returning to Earth, Prodnose is felled, is interviewed by Richard Baker of BBC TV News (live action insert), lends his name to advertise various commodities, and is then faced with so astronomical a demand for income tax that he sets off for Mars.

Quiet Journey by Robert Jones (170ft., c., t.). Solitary worker collapses and dies. Before his translation to the other world he meets again his dead wife, and together they take a last happy look at the beauties of the earth.

Small Fry by Dr. Frank Bottomley (70ft., c.). Family record: seaside holiday.

Take Fright by Robert Godfrey (200ft.). Man pursues woman in order to return her handbag, but she runs in panic and eventually beats him off with branch and kills (?) him.

Unusually effectively photographed and edited, both players are convincing, and the general control of the film is good. But the story needs considerably more incident to sustain its length. After all, we—the audience—know the man only wants to give the woman back her bag, so we feel we already know the ending, even though it turns out we're wrong. The point is that if you lead an audience to suppose that they know what's going to happen, everything will seem twice as long until that conclusion is reached—unless



The young man strikes up an acquaintance with the blind girl.—From "Blind Faith," Oscar-winning film by O. Riedel.

real invention is used throughout. Here the chase goes on much too long and becomes very repetitive.

Opening scenes are misleading, for it definitely appears that the man is following her before she forgets her handbag, and we are left wondering why. And the conclusion—well, did she kill him? The two final shots do not really help much.

Tavistock by Geoffrey P. Clark (400ft., c.). Carnival, market, goose fair, etc.

The Hand That Rocks by Michael Trewedge (125ft., c.). Despite most intensive efforts, young husband simply cannot grow a crop of parsley, which is the more disturbing because there is an old saying that the hand that can grow it rules the household. His wife carelessly scatters some seeds, which burgeon into fine, healthy plants. He abandons gardening for household chores.

The Pterodactyl by Peter A. Marsh (90ft., t.). Anglepoise lamp develops a life of its own, slithers upstairs and attacks a man, who shoots it.

Two Minutes of News by Don K. Leggett (100ft., c., t.). BBC newscaster cameraman goes on an assignment: the opening of St. Pancras Yacht Basin.

Viareggio Holiday 1958 by G. Rosen (400ft., c., t.). Italian holiday record, with central character, a girl, always eating; there is also a very jolly and long-suffering fat girl.

We Mean to Stay by Chameleon C.C., Salisbury, S. Rhodesia (300ft., c., t.). Southern Rhodesia: man goes to meet new arrival and while waiting recalls his own arrival in Salisbury and way he and his family settled down.

Accomplished production; proficient camera work and editing, but the producer has not got as much out of the story as he might have done. For instance, the wife's breakdown is unconvincing and thus hardly moving. The incident of the daughter's illness is so cursorily treated that it lacks any emotion.

Everything is observed at a distance. There are hardly any big facial close-ups to bring us closer to the characters and their reactions and feelings. Then again it seems strange that the film should show next to nothing of Salisbury, when the whole point is the attractiveness of the town as a home. In fact, we are left wondering why "we mean to stay." The house and the car are, after all, available in England. And the only direct comparison—the lack of a National Health Service—works in England's favour. The film fails to communicate either the personalities of the characters or their delight in the new surroundings, but technically it is well done.

9.5mm.

A Whale of a Whale by Paul R. Carnell (120ft., c., s.o.f.). Cartoon of the cavorting of a whale among ships, drawn direct on 9.5mm. film. The outline was first scratched with a needle and then filled in with coloured ink; sound also scratched on film.

This ambitious cartoon has a more coherent line than most of the author's earlier, unstarred, efforts, but the adventures of the whale are difficult to sort out, so rapidly do the constantly wavering scenes succeed each other. The drawings are necessarily rudimentary, but some of the effects are impressive in their curious fluidity and impact. There is imagination at work here and a firmer grasp of the medium and of the mechanics of it than in most of the earlier cartoons submitted. But the cacophony on the sound track is almost unbearable.

The small 9.5mm. frame scarcely lends itself to this type of work—Stuart Wynn Jones's Oscar-winning *Short Spell* was drawn on 35mm. film and reduced to 16mm.—but though the 16-year-old author is handicapping himself considerably by working in this way, he is to be congratulated on a considerable achievement.

He Died For You by W. T. Letty (200ft.). Episodes representing the Betrayal, Crucifixion and Resurrection enacted by members of a Methodist youth club.

Men From Mars by Paul R. Carnell (200ft., t.). Same technique as used for *A Whale of a Whale*. Martians in flying saucers bomb the Earth and make a landing, but are driven off.

So Long at the Fair by Leonard O. Biggs (250ft., c.). Small boy goes to a fun-fair and buys a potted plant for his mother with his winnings. Mother gets anxious when he does not return home, goes out to look for him and bumps into him as he turns a corner. The pot falls and is smashed.

16mm.

Bubble Ballet by S. A. Knight (180ft., c., s.o.f.). Shots of froth at weir set to music.

Technically efficient; very impressive camerawork. The idea is an original one, and the film is a pleasant distraction, but for real success rather more virtuosity was called for in matching visuals and music. The kind of thing brought off so effectively in the last shot needs to be sustained throughout the film—an enormous task but a necessary one if the production is to be anything more than vaguely selected shots and a fundamentally unrelated sound track.

This may sound harsh; but semi-abstract work of this kind probably requires a more severe discipline and shaping than any other. The author's feeling for correct shot lengths and relationships suggests that he should be able to tackle such an undertaking, and we recommend such an approach if and when he considers a similar production.

Chronicles of Charlbury by J. A. Cowley (240ft., c.). The Queen drives through the village; opening of a school; fancy-dress parade and dancing in the streets.

Club Night by Potters Bar C.S. (50ft.). Members try unsuccessfully to open a padlocked cabinet. The meeting is

held up until the man of the moment arrives: he shatters the lock with a well-aimed kick. Inside the cabinet is the club's equipment.

Daisy Jones Locker by Potters Bar C.S. (400ft.). Mistaking the house at which they have called to collect a locker for their jumble sale, members of a Women's Institute are mystified by sudden appearances and disappearances caused by a burglar who is already in possession. The owner returns, is alarmed to find the door open and the jamb splintered, and calls policeman, who nabs the three ladies. The burglar walks out unobserved, but is stopped by scouts pushing a cart bearing Daisy Jones's locker which they have collected for their jumble sale. The ladies remove the locker while the scouts capture the thief.

Flight to Fantasy by Ronald Benjamin (200ft., c. and m., t.). Scenes of Southland illuminations intercut with shots of child taken at home but ostensibly gazing at the lights and buying rock at sweet stall.

Haestingas by Trin Films (540ft., s.). Hastings today contrasted with Hastings in historical times.

A most ambitious production; the producers have clearly taken great



Made of Plasticine, he undergoes strange adventures in Oscar-winning film, "Phantasm," by F. A. O'Neill.

pains, not only in the actual technical work of making the film, but also in collecting the historical material for their script. But there are a number of serious faults. The commentary sometimes commits the sin of putting over information to which the visuals are irrelevant—e.g., we are told that old tree-stumps can be seen under the pier at low tide, while we actually watch crowd scenes shot at high tide.

The treatment drifts between past and present without any readily apparent pattern—it would have been far better if the historical material had either been concentrated together between opening and closing sequences set in the present, or used consistently throughout the film to effect striking contrast between Hastings old and new. The track is far more effective where natural sounds are used than in the longer sequences which carry rather banal, and not very apt, mood-music.

The cutting is not particularly meaningful—we get the impression of shots joined together for no particular reason; cutting on visual contrast or similarity, or on similar movements within the frame, would have saved the film from this lack of smoothness. The "modern invasion" as the tourists arrive could have been

made much more of, by the use of more striking angles, and a more dramatic use of richer material put together as a montage.

Many of the "candid camera" shots of people on the beaches and promenade are very pleasing, as is the clever "reconstruction" of the Battle of Hastings—which is not, however, quite sufficiently fast-moving—most of the shots of the pictures could have been shortened with advantage.

A little more attention to shape and tempo would have improved this picture considerably for it has some good ideas, and obviously represents a lot of keen work by able people.

Her Light by M. Ham (blow-up from 9.5mm., 200ft.). Girl at prayer, but the sound of a gramophone seduces her from her devotions and she begins to dance to it.

Holiday at Watcombe by Ronald English (600ft., c., s.o.f.). Sync. sound record of a holiday at a guest house.

Hyde Park Kaleidoscope by Sidney Levin (350ft., c., t.). Personal impression of the park in words and pictures.

In the Service of Life by South London F.S. (400ft., s.o.f.). Work of a settlement run by girls' schools.

Lithomantic Vision by Alan A. D. Cohen (300ft., c., s.o.f.). Avant-garde genre: waving seaweed fronds, a frayed rope; a hand stops moving when blood appears on it, but the seaweed still waves.

Mikrokosmos by University College (London) Union F.S. (400ft., t.). Interiors and exteriors of Royal Festival Hall, with music and effects.

Our Village by Frank Bullock (735ft., c., s.). South Stoke, its houses, lanes, local characters, a wedding, a christening, harvesting, fete, sports.

Photo Finish by Pinner C.S. (600ft., c., t.). Bridegroom, a cine-fanatic, films and tape records the scene outside the church on his wedding day. The impatient bride marries the best man.

Soho Beat by S. Knight (270ft., c., s.o.f.). Glimpses of Soho today, with reminders of the famous folk who lived there.

Strata of a City by University College (London) Union F.S. (1,350ft., t.). The London of today by day and night; on sound track workers describe economic conditions of the past.

The Ambush by Robert Godfrey (100ft., c.). Two children lock a small girl's dog in a barn, but he breaks out and leads them to her when she falls into a swimming bath.

The Fisherfolk of Nazare by Archibald Forman (250ft., c., t.). Fishermen on Portuguese beach living off sardine industry.

Remarkably well photographed and edited; unusually thorough production. Beach scenes are impressive, particularly the sequence of the boat being pulled ashore. But the author's own attitude towards the people could have been made more explicit. The visuals comment effectively on their poverty and on the dire conditions of work; yet the music is typical tourist stuff, contented, complacent and full of the spirit of holiday. As a result the general sympathy of the production is considerably diluted.

The ending of the film is very abrupt. After all, all the labour we have seen is for the purpose of scratching a living. Why, therefore, should we only glimpse the vital business of selling the catch, surely the most important part of the whole proceedings to the people portrayed? A few more close-ups would have helped the film, too. A firmer approach and more determined shape were needed.

The Ghosts of Late Autumn by Peter Hickling (300ft., s.o.f.). Two ghosts haunt a man but all three fly from a psychiatrist.

The Lost Radioactive Tube by Lawrence Xuereb, Paula, Malta (1,372ft., s.).

Scientist leaves dangerous radioactive isotope container on laboratory bench, from which it is cleared away and ends up in local garbage dump. Small boy picks it up, and it is dropped over a cliff and lost in the sea when scientist tries to rescue him from cliff face.

The Slow Dash by R. J. Sewell (650ft., c.). Record of the producer's participation in the 1959 London-Paris race.

Time to Play by Dagenham F.S. (580ft., s.o.f.). Recreational facilities in Dagenham and their maintenance by the local authority.

Towers of Brenta by Whitehough Camp School (1,358ft., c., s.o.f.). School trip to Italy; rock climbing and mountaineering.

Trash by Ian and Betty Launder (50ft., s.). Advertising short telling of the wonders of "Trash," a miracle detergent.

Worcester to Birmingham in Five Minutes by C. R. Bratler (160ft., c., t.). Speeded-up car journey on the lines of the London-Brighton dash.

Wirral Quits by John M. Lewis (50ft., c., t.). Series of scenes—village, church, gardens, inn, etc.—the location of which the audience is invited to guess.

One Star Awards

8mm.

A Moving Tale by Leonard G. Free-land (180ft.). School romp: master takes class but suffers incessant interruptions, not least the arrival of a maniac with a grudge against schoolmasters.

Between Ourselves by John T. Neillson (60ft., c.). Garden scenes.

Guilt by Anthony Colson (70ft., c., t.). Insane killer is made to assemble a simple puzzle which, on completion, is seen to carry a picture of the victim.

Highland Holiday by Stuart Drake (200ft., c.). Travelling shots of holiday.

Much Ado About Nothing? by R. R. Feet and A. M. Fairhead (360ft., c., t.). Rehearsal and performance of the Shakespeare play at open-air theatre at Polesden Lacy.

Pound for a Penny by C. S. Wintle (60ft.). Family charade: boy loses money his mother gives him for helping in garden, but the providential arrival of an antique dealer interested in objects in the house restores the financial situation.

River Glory by Denis Beard (50ft., c.). Path of a river from narrow stream and onwards until it reaches the sea.

Rumba! by Joe Kay (50ft., c., t.). Puppet dance band and dancers.

Snow on the Equator by Edith and Roy Jones (200ft., c., t.). Expedition to Mount Kenya arranged in connection with the National Geophysical Year.

Spring by E. R. Brownlow (100ft., c., t.). Producer talks about and shows a device which he has designed and built for time-lapse photography, then we see some examples of its use—flowers opening and closing, clouds streaking across the sky.

Time-lapse photography is no novelty, and it has to be effected with a very polished precision, and the shots must be edited most cunningly, if it is to hold an audience for longer than a minute or so. The producer has included some description of the technique of the process, and this gives him a new angle and a good chance to make the film more attractive to an audience than straight amateur speeded-up motion would be.

But the introductory sequence in which he tells how he built his "alarm-clock conversion" equipment is all too brief—and not nearly clear enough to explain the process to a non-technical audience. This is a great

pity, since so much devoted work has gone into the production, and the "ad-lib" commentary is fresh and delightful. (We liked the son's un- welcome intrusion!)

Some of the time-lapse pictures are very effective, others much less so—and the cutting is far too monotonous, the musical accompaniment too pedestrian, to give the scenes very much life once the first few shots have made their points. There is still a very nice little film to be made along these lines—and this producer is clearly the man to do it!

Take Over by Hugh Raggett (225ft., t.). In his attempt to buy up enough shares to gain control of a company, man selects a victim whom he proposes to double-cross, but the victim turns out to be a detective.

The Bull Fight by Curtis Shelley (120ft., c., t.). In this film a matador comes off second best and is carried from the arena.

The Dark Road by Imperial F.G. (175ft., t.). British soldiers in France evade Germans and get through to friendly Frenchmen. All parts played by 15 year olds.

The Dream of Edwin by B. Berger (80ft., c., t.). Small boy watches his mother bake a cake. That night, he dreams that he bakes one himself, using magical powers. When he awakens, he finds indeed that there is an extra cake in the oven.

A rather pleasant little film, photographed in good colour, with particularly well-balanced lighting (although the producer should have taken care to see that an extra light was placed outside any door that had to be opened in the course of the action; as it is, characters tend to exit into what appear to be dark dungeons!).

The acting is rather more convin-

cing than is usual in family films of this kind—particularly in the opening sequence (the boy is not quite as impressive once he dons his magic costume). The stop-motion photog- raphy has been managed very well indeed.

The direction should have been a little bit firmer, however; once or twice the actors look into the camera lens. The little boy's falling asleep is far too sudden. A cutaway to some sleepy-looking object in his bedroom, or a quick fade, would have been useful as a time-lapse device, and made this more convincing. And the ending is a little puzzling. Are we to take it that the extra cake had appeared by magic?

A simple film such as this requires near-perfection if it is to achieve considerable success. The faults in this entry are therefore quite serious, but the producer earns congratulation on his skill—and on the delightful close-ups of the boy's feet and toes, which show that a cinematic imagination is at work.

They Also Serve by Ken Rolf (85ft., t.). Man sits up throughout the night, wracked with anxiety; at dawn, he hears a baby crying upstairs, and realises that his child is safely born.

Parts of this film come off well, and the obsessive ticking noise on the track, continued without respite until nearly the end, does certainly help maintain tension. The man's performance is quite good, and the last shots—his slow, thankful supplication as he sprawls on the stairs—are effective. But the film is far too long for the very slender idea which it embodies. Once we see the music on the piano, and the superimposition of the wife in bed, seen against the bare trees outside, the ultimate payoff-off is obvious.

Some rather odd angles—and even odder big close-shots of the man's eyes—disturb because they appear to be there for no particular purpose; they make no points, and for a film like this to be completely successful every angle, every shot must be dictated by a clear intention of a particular effect to be gained. The opening scene, with the ornament coming alive on the shelf, is misconceived—it suggests a quite different kind of film, and intrudes fantasy in an otherwise fairly realistic treatment. An audience may well ask: "Where were all the other people who must have been present?"

The film deserves commendation for the producer's attempt to tackle,



At Speaker's Corner, Hyde Park. From "This Park is Beautiful" by F. A. Sussman, 1959 Ten Best Winner.



Awaiting the order to go into action. "The Diary of an Unknown Soldier," Oscar-winning film by P. R. Watkins.

seriously and sincerely, a real human situation.

9.5mm.

Bird Feed by Paul R. Carnell (100ft., s.o.f.). Drawn on film: bird pursues worm, cat intervening.

Country of the Sea by P. H. Scott (100ft., c.). Pictorial poem of sea and rocks.

The shots are for the most part quite expressive and pictorially effective, but though the emphasis is on sea and rocks, the film lacks a unifying influence and is too objective to succeed as a mood piece. And so one is a little irritated not to be told where the place is (a warning to bathers in French gives the only clue) or anything about it. The production lacks body but is easy on the eye.

In the Mind by G-R Productions (200ft.). Poor man's Quatermass. Young man picks up cylinder, from which emerges a tangle of what look to be snakes and seaweed. The thing grows larger and writhes round his arm. He tries to shake it off—and awakes to find his arm being shaken by a companion.

This film is built round virtually only one incident—and that a markedly unoriginal one—but the treatment has some style, and the producers have tried to create mood as well as present mere horror. The opening, of the young man purposefully loping through the woods, is rather studied but does convey an atmosphere of vague apprehension, and some of the shots are effectively framed. But why does he express horror on merely seeing the cylinder before opening it? For the rest of the film he merely staggers along looking anguished, and the thing on his arm never really seems alive. And after being woken up he takes an unconscionable time struggling back to consciousness—the film has really finished before he does so. But the production succeeds in making some impact.

Oola Oola by Paul R. Carnell (85ft., c., s.o.f.). Drawn on film: explosions of circular patterns suggestive of fireworks, and moving vertical and diagonal lines.

Simple Wipes by R. S. Hooper (150ft.). The making and filming of a wipe-off title.

16mm.

Crafts of the Royal Mile: I by T. B. Sansom (100ft., c.). Etching on glass, weaving, etc., carried out in shops in Edinburgh's Royal Mile.

Grave Situation by Crouch End A.C.S. (250ft.). Doctors decide that their patient is suffering from a unique fatal disease, and present him with a death certificate.

Here's How by Barnsley A.C.C. (270ft., c.). Two neighbours, one trying to upholster an armchair, the other trying to fix his car, are frustrated until they help each other out and prove to be experts.

I Bought a Banger by Watford C.S. (370ft., c.). Wife takes exception to dilapidated appearance of husband's old car, so he gets his friends to smarten it up. After they've finished, the car is accidentally destroyed by fire caused by a leaking petrol tank.

Journey on Jonquil by J. A. Cowley (300ft., c.). Trip by cabin cruiser on Thames.

Madeira, Isle of Sun by Alan Sidi (400ft., c., s.). Holiday record.

As with the author's Four Star West of Ireland, there is some fine photography in this film but this cannot compensate for its lack of shape. The series of shots presented are virtually unrelated, though there are attempts here and there to inject continuity by using cutaways, e.g., shots of lizards eating a piece of banana intercut with shots of a bather (the author?) walking down to the pool, swimming and emerging from pool; but though the lizards may well have been in the vicinity, the linking is awkward because the two sets of shots are so markedly dissimilar. There is nothing to show that they are linked.

Unnecessary repetition is considerably in evidence; e.g., after a shot of a small boy clearly seen in C.M.S. comes a C.U. of his bare feet. But these were perfectly visible in the first shot, and there seems no point in drawing attention to them, for later shots of the onlookers at the Good Friday procession show that going barefoot is a common enough thing.

It was bad luck that the procession should have taken the shadowed side of the road, but one wonders if the author could not perhaps have waited for a more favourable opportunity. His companion is seen now and again, but the shots of her are not integrated into the film, most of them being confined to her merely walking about.

One misses a sense of progression, and the absence of shot matching is marked. But with more attention to planning, his many exceptional qualities will be given the chance they deserve.

Nash Court Rally by P. B. Hallett and M. W. Dybeck (325ft., c.). News-reel of scout rally.

Out Along Down Along by J. L.



He remembers his mother's birthday too late—from "The Picture," Oscar-winner by J. Ingrams.

Clarke (350ft., c., s.). Holiday record: coach tour of South Coast.

Considerable effort has gone into this film. The shots of the coach travelling from place to place could not have been easy to obtain, and the author's own appearances must frequently have been difficult to arrange. Moreover, he has been at great pains to edit the production into a flowing, cohesive whole.

But quite unintentionally he has given a rather sad impression of a very lonely holiday. At one point he says: "Here I broke away from the main party," yet the principal continuity device before this has been a series of shots of him walking about entirely on his own. It is very noticeable that the brief shots of other members of the party in the coach in the closing sequences suddenly inject new life into the production.

He would have been well advised to concentrate much more on the people who shared the holiday and to have showed the places through their and his reactions. In the instance where he has done this with shots of himself, it works effectively enough, except for this question of apparent isolation.

Seren Wee De'il's by W. S. Dobson (310ft., c., s.). Dream in which seven children hide from two men; as the men arrive at each of the hiding places, the children disappear.

Shark Angling by R. S. Bowles (275ft., c., s.o.f.). A trip by small boat to catch sharks off the coast of Britain—with glimpses of the Royal Navy carrying out exercises.

A magnificent subject for a colour film, and the best thing about the picture is that it does capture something of the windy, salty freshness of its locale. But it has several serious faults. The commentary carries no sense of the dramatic; it is far too wordy—and the descriptions given by the speaker in no way match the beauties of the occasion as they are presented on the screen. Also, the commentary is not well "placed"—for instance, we see a lighthouse, and are told that in rough seas heavy waves frequently break over it but by then we are merely watching the bow-wave of the boat, too late to envisage what size waves these must be, because the lighthouse has disappeared from the screen.

The capture of the first shark is anti-climactic—all is over before we realise what is going on. The second catch is much better, when the shots of the shark are sufficiently striking to make one wish for more of this sort of thing. But the whole film contains only a half-minute or so of the actual business of shark-angling—most of the rest is a sort of seaside travelogue, with little relation to the main subject.

The shots of the M.T.B.s and submarines are splendid—but do they belong to this film? And the crashing in of Elgar's "Pomp and Circumstance" marches as soon as they appear is a musical cliché likely to cause laughter rather than to increase the effectiveness of the visuals.

There is some splendid material here, but not enough to make a complete film about shark-fishing; what there is has been padded-out with some pleasant enough shots which are put together with too little sense of the shape of the film as a whole.

JUNE A.C.W.

Siesta y Siesta by A. W. Merrick (650ft., c., t.). Holiday record, by car through France to Costa Brava.

The Flying Teapot by Peter Hickling (150ft., s.o.f.). Live action, cartooning and pixilation; two characters from another world wreak magic on a man who assumes he is seeing things—as indeed he is.

The Gentle City by John A. Dettmar (525ft.). Documentary on St. Albans.

The Jade Pool by William Clifford, Dunedin, New Zealand (280ft., c., t.). Life cycle of the goldfish, from egg sac to fully-grown fish, with glimpses of the creatures on whose spawn it feeds.

The Kit by Class Films (100ft.) Do-it-yourself demonstrator explains to class how to produce a bundle of firewood.

The Mind of Doctor Thurber by E. A. Hunt and L. H. Westwood (800ft.,

s.). Scientist believes himself to be possessed by another man's mind and commits murder in order to rid himself of it.

The Picnic by Harry Birrell (400ft., c., t.). Little boy's dream of picnic on beach with young sister and other children.

Tight Little Island by Bournemouth and New Forest C.C. (180ft., c., t.). Essay on overcrowding of Britain, with staged farcical episodes.

Tracks for Camp by R. A. Hoare (567ft., c.). Record of part of the work of the Church Pastoral Aid Society: a camping holiday for girls in the Lake District and for boys on the South Coast.

Venture Into the Unknown by Paul Branson (300ft., c. and m.). Roving camera on children's paintings depicting a flight by space ship, landing on a planet, the flora and fauna there, and



The modern cowboy drives a tin-lizzie. "Oh Suzanna," Ten Best comedy by H. Wuyts.

return to earth.

When We Are Young by Harry Birrell (500ft., c., s.o.f.). Family episodes, with commentary by four-year-old boy.

SHOP TALK BY PROVINCIAL DEALER

CAME across a mystery last week. A lady complained of torn perforations in a film she had received from processing. I suggested that she brought camera as well as film for examination. The film proved to be not so much torn as cut. The incisions were at irregular intervals and extended from the perforation to the edge; and here and there the edge had been lopped off. Close inspection also revealed abrasive marks suggestive of claw trouble.

The fault did not appear to lie in the camera. I ran a film through it several times without any bother, and there was nothing to indicate why the fault had occurred only on one half. I don't like admitting defeat, but could only suggest that the lady returns the film to the lab and asks them to explain.

SOME of my customers are complaining that there are too many 8mm. cameras to choose from, and that it is becoming increasingly difficult for a beginner to pick the right model. But *can* we have too many? I can think of one field in which there are not enough.

Yesterday we were asked by an enthusiast what 8mm. three-lens turret models without built-in light meters we could show him. The Bell and Howell 605C came to mind first, but I found that the delivery situation wasn't too good. He asked about the Bolex H8, but we hadn't one of these in stock, either, so I demonstrated the H16T and explained that the H8 was the same size and had similar features, but he thought this was beyond his means. What else could we offer? Nothing at all. Odd, to say the least.

REELS and cans are becoming quite a problem at 109 these days. There are at least eight different

makes of 8mm. reels and containers available, each in two or more sizes, and so storage becomes something of a problem. Most of our customers seem to favour matching sets. Another difficulty is that not all our suppliers are prepared to sell reels and cans separately.

Storage must also be a problem to the amateur who does a lot of filming. An increasing number of our customers are solving it by using the Paterson Book-form containers, which are stored in the book case, like the books they resemble. (Reels and containers, incidentally, are sold separately.) Plastic or metal reels? I don't know, for although some of our customers have decided views, we sell almost precisely the same number of each type.

A LETTER from a retired Army officer asking for advice on the purchase of a camera. Among the many questions he asked was: "Should I buy a fairly inexpensive one first and then change it later for something better, or would I do best to go for the better job right away?" This is a dilemma which faces most beginners. So much depends on the user's ultimate aims. A frequent change of camera is an expensive way of improving one's movies, but on the other hand a good camera improperly used inevitably leads to frustration. Judging from his letter, the Major has fairly high standards, and since he had also done still photography for a number of years, I decided to recommend a better model right away. I hope to be able to report further next month.

IN case anyone is thinking of writing to point out an oversight in my notes last month, I had better mention that Nobby got in first. I said that the only three-lens cameras without built-in meters were the Bell & Howell 650C and the Paillard Bolex H8. Our senior salesman points out that the 8mm. TR8 Beaulieu has now arrived. News of it hadn't reached me at the time I wrote, but by now we should have a Beaulieu in stock.

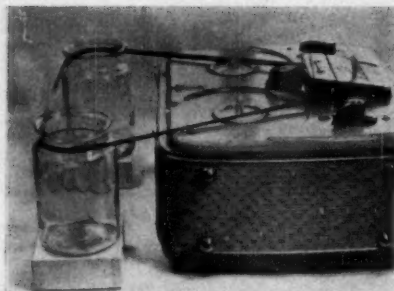
Judging from the brochures it appears to offer plenty. Its most attractive feature is undoubtedly the continuous reflex viewer, and the backwind and fade-out facilities are enticing. The only thing against it seems to be the price—£172.

THE THINGS THEY SAY

Written on a cine film carton: "Please return unmounted."

Lady looking at a cine camera: "Do you have it put film in it?"

Another lady: "I've got one of those cameras with three snouts."



Recording Sound Effects

By P. J. RYDE

Combining music and speech, speech recording and choosing a tape recorder were the subjects of earlier articles in this series.

Fig. 1. Using jam jars to take up the slack when running a tape loop.

IRRESPECTIVE of whether sound effects are genuine or faked, it is a great deal more convenient if they can be pre-recorded and dubbed onto the final tape later on, when it has been decided that they are satisfactory. This means that it is desirable to have the use of another recorder, or at least of another reproducer, if many effects are to be included in the finished track. The use of a second recorder also enables continuous or cyclic effects to be recorded on, and reproduced from, short loops of tape, which is often extremely convenient.

A short tape loop can be run on any machine without the need for a loop absorber; the only thing is that on some recorders the lack of take-up tension causes the tape to pile up round the capstan. To prevent this happening, the tape can be looped round a couple of jam jars, whose necks form useful tape guides. (Fig. 1).

As anyone who has ever tried to record a dinner table conversation will know, sound effects need to be recorded with the gain control fairly low, otherwise they sound unnaturally loud and are grossly distorted. At the dinner table, for instance, a setting of the gain control which produces a perfect recording of the conversation makes the click of knives and forks very obtrusive, and turns the noise of stacking plates into a deafening crash.

In cases where it is at all possible it is usually most satisfactory to record genuine sound effects, because although faked effects are amusing to devise, they seldom have a completely authentic touch, and while they may be quite satisfactory when accompanying a picture of the source that is supposed to be producing them, they may fail to get across when they have to tell their story on their own. If people see a picture of a machine and hear a noise, they will naturally associate the one with the other and assume that it is the machine that is making the noise; any sort of sound that is approximately right will do. But

if one wants to create the impression that a particular sort of machine is running, without showing it on the screen, then the noise has got to be self-explanatory and needs to be much more carefully made.

Sometimes, however, the real noise may be difficult or impossible to record; many out-door noises fall into this category. With a portable recorder, or in some cases a mains model with a long cable and a suitably robust microphone, the louder out-door sounds can be satisfactorily recorded; but the fainter sounds such as bird-song are not so easy with ordinary equipment, since they require a setting of the gain control which causes the microphone to pick up too much background noise.

In such cases, or at times when a recording of the genuine sound seems totally unconvincing, there is nothing for it but to fake the effects, unless one wishes to use commercial tapes or effects discs.

Faking usually involves the deliberate distortion of some easily accessible sound to produce the right effect. The commonest methods of distortion are intentional over-recording, which, for instance, can make the ticking of a clock sound like the clang of heavy machinery; and replaying the tape at a different speed from that at which it was recorded. Obviously, for this purpose, a recorder with a wide range of speeds is best, and a continuously variable speed control which can be set to non-standard speeds or even altered while the tape is running is very valuable indeed.

Playing the tape backwards also produces some interesting effects. This is easiest to do on a multi-track machine, but on other recorders it is often quite a simple matter to rethread the tape so that it runs in the reverse direction past



Fig. 2(a). Normal threading path.

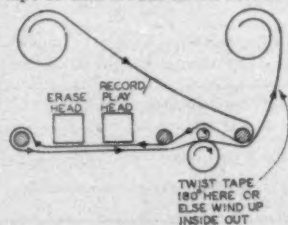


Fig. 2(b). Reverse threading.
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the heads. Fig. 2 shows how this can be done on some sorts of machine. On others, with a different arrangement of guideposts, slight variations would have to be made to the threading path suggested. It is also possible to play the tape through the back (i.e., shiny side towards the head), provided there is some means of boosting the treble, which otherwise suffers considerably.

Very often it will be necessary to combine several noises produced by various means to make the final sound. Some effects require several noises in superimposition; others can be built up by joining together short lengths of pre-recorded tape in the same way that one makes up *Musique Concrète*. (See *A.C.W.* Dec. 1958 for more about this). Tapes played in reverse often provide useful material for building up weird noises by the *Musique Concrète* method, and another very useful source of sounds is the radio, from which a wide range of ripples and squeaks can be recorded.

Moving noises are usually the most difficult to fake, because the pitch of the sound made by a moving source appears to drop as the source gets farther away. This is not an easy effect to simulate by artificial means other than by varying the speed of the tape while it is running so as gradually to alter the pitch of the sound. But with recorders on which this cannot be done, it is possible to get something like the right effect by boosting and then cutting the treble. A passable fire engine effect, for instance, can be made by recording bursts of ringing from a strident alarm clock and adjusting volume and treble controls to create the impression of approach, passing, and receding.

Adjusting the amount of treble is a useful method of altering the apparent distance of a sound quite apart from attempts to fake moving noises, and it is quite important to get this apparent distance right. For instance, it is no use accompanying a picture of a distant door being closed by a sound that was obviously recorded a couple of feet from the microphone. This effect of distance is not entirely to do with volume; a sound does not seem farther away merely by virtue of being quieter. It is also a question of the amount of treble, which tends to decrease as the sound gets farther away. Thus in the case of the distant door, the recording might be made with the microphone close to, but to get a convincing effect it should be reproduced with a slight treble cut when it is being dubbed on to the final tape.

In this connection, the treble cut produced by superimposition can often be turned to good account when faking effects. For instance, if one wanted a tape apparently of a large room full of people, as at a party, one would wish some of the people to sound nearer than others. The right effect can be produced by recording a conversation between two or three people on a loop of tape running on a machine whose erase has been switched out. This loop is allowed to run for two or three revolutions and thus carries the conversation superimposed on itself several times, and out of register.

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The effect is of a whole crowd of people, and as the earlier parts of the conversation lose their treble as a result of having the later parts superimposed on them, the impression one gets is that some of the people are farther from the microphone than others, although the three people who were doing the talking never moved from their original position. Applause, shouting, etc., can be built up in a similar way.

It is obviously impossible to give a comprehensive list of methods of faking noises, and any selection is bound to omit many of the ones which individual readers will be most interested in. However, the following list of a few representative noises may perhaps be useful, and may suggest methods of producing effects to meet individual requirements.

HOW TO FAKE THEM

Aeroplane passing overhead. Genuine aeroplane noises are about the easiest out-door sounds to record, as at once becomes apparent when one tries to record anything else, but if none happens to be around, place the microphone very near the recorder and gradually turn the gain control up to full and then back to zero again. This gives an approaching and receding droning sound. (See *A.C.W.* Dec. 1958 for jet plane.)

Bird-song. Failing a bird warbler, very realistic results can be obtained by whistling in a bird-like manner and replaying the tape at twice or four

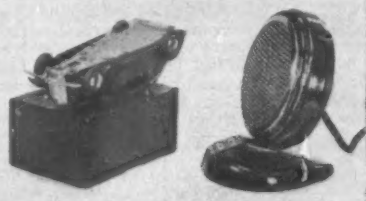


Fig. 3. Recording the noise of a toy car produces the effect of a whole shed full of machinery.

times the recording speed. This gives the whistling the necessary high pitch and speed.

Crackling noise from fire. Crush cellophane, or else record genuine frying noise and replay at slower speed. **Frying**, of course, can be faked by crushing cellophane and replaying at a higher speed!

Footsteps on gravel path, scunch of car on gravel, etc. Crush powdered sugar against a plate or tin lid with a spoon. Record very close to the microphone.

Machinery. A small mechanical device such as a clock will produce a machine-like effect if recorded close to the microphone with a high gain control setting. Making two recordings at different speeds in superimposition gives the impression of a more complicated machine. To get the effect of a whole shed full of noisy machinery, record the noise produced by a clockwork car, turned upside down on some suitable sounding box. (Fig. 3.)

Rain. Scatter pins or hundreds-of-thousands on to glass, wood or cloth according to (a) how heavy the rain is supposed to be, and (b) what sort of surface it is supposed to be falling on. A very large number of pins is needed even for a short length, so it is best to make a loop if possible. A more convenient variant when it is not possible to make a loop is to spread the pins on to the glass

and shuffle them about with the hands. Yet a third method is to record the scratching noises produced by the gramophone needle on the blank grooves of a worn 78 r.p.m. record. Boost the treble, and perhaps play at slower speed.

Swordplay for "period" or play sequences. Grasp a bunch of old spoons and forks in each hand, and bang them together, fairly close to the microphone.

Telephone effect. Although it is possible to get something like the effect by talking into a small glass jar or a tin, there is nothing to beat the genuine article. If the microphone is placed close to the earpiece, a perfect recording can be made without the need for a high gain setting. It may be more convenient to pre-record the speech which is to be "telephoned" and then re-record it by reproducing it through a headphone next to which the microphone is placed.

Waterfalls, streams, etc. When faking this sort

of effect with tap water, it is essential to avoid (a) echoes, which at once give away the fact that the recording was made indoors; it may even be necessary to record outside in the yard; (b) tap noises and gurgling of drains. To produce the sound of a small stream or fall, connect a hose to the tap, and feed the other end into a small jar or vase. The inflow is thus underwater and silent, so that you only record the water slopping over the side of the jar. If the effect sounds thin, record several times in superimposition.

Whistles, sirens, fog-horns, etc. An improvement on the old trick of blowing across the top of a bottle is to have two people blowing simultaneously across two bottles giving notes of slightly different pitch.

Wind. Soughing noises made with the mouth near to the microphone are completely convincing.

Waves, breakers. Make similar soughing sounds in wave tempo and reproduce at half speed.

Odd Shots By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Pity the Critic! My greatest reward for visiting and talking to societies, often at no inconsiderable inconvenience, is when the chairman says: "We have had more useful suggestions for improving our films than ever before." But sometimes you have to pull down before you can build, and it is then that you may receive less than your due. A former Oscar winner sent me one of his recent films. I certainly tore it apart, but he admitted the validity of my criticisms and told me he was re-editing the material on the lines I suggested. Now he writes to tell me that he has managed to win a Gold Star this year and that I must know how he feels "when, having had the film ripped to shreds . . . I find now that it has been appreciated." So whether you kick 'em or praise 'em, you're always in the wrong!

Keep It Simple! The club was planning a short situation comedy and I tried to help by licking the script into shape. They attempted to make the film in a day, but with disastrous results, largely because direction and timing were quite inadequate. So they decided to reshoot, taking much longer this time.

In some curiosity I went along to the script sessions, and to my astonishment found they had not profited by their experience in the slightest degree. No one had realised that it was the handling that was at fault, and so they piled gag upon gag, incident upon incident, in an attempt to improve the film. When the original script outline was read again, an experienced film maker, who had had no previous connection with the picture, said: "That's the best of the lot. Why don't you film it?" Which is, of course, what they should try to do; but I bet they stick to their new, elaborate ideas. Such a pity! The original script could be turned into a really funny film.

In the Lead There is a tendency to think that for originality and enterprise in apparatus design you must look outside this country. At one time I used to think so myself. Some trade literature I have just received reminds

me how one firm, at any rate, quietly and unspectacularly keeps well ahead, particularly in projector design. I refer to Specto Ltd.

Not only were they among the first to fit the low-voltage, built-in reflector type of high efficiency lamp, but they have now introduced a variable focus f/1.5 projection lens, with a range from 15mm. to 25mm. The cost is only £4 more than the same machine with a standard 20mm. or 25mm. lens. Rank, of course, also offer a projector with this lamp and the Filmovara lens, and both machines have been the subject of A.C.W. test reports.

All Change Is the routine business of your club getting into a rut? One club I know has hit on a simple way of warding off staleness. They arrange chairs, screen and so on differently at every meeting, so that members never quite know what to expect. They tell me this change-about technique works very well.

Can't Be Bothered I learn that a lecturer representing one of the major photographic firms has been telling club audiences that he does not use a tripod "because it is a cumbersome piece of equipment to carry," and that he "doesn't bother" to use an exposure meter. This sort of thing does no good to his audiences or to his firm; and I wonder what the tripod and exposure meter manufacturers feel about it. I know what the amateur thinks. My informant advised me to go and listen to the lecturer if I "wanted a big laugh."

Full Circle With the new Cinephonic Eight sound camera mentioned in A.C.W. last month, the wheel comes full circle, for 25 years ago R.C.A. Victor put out a sound-recording 16mm. camera. It was a complete flop. Not that there was anything wrong with it; it did its job perfectly. It was the user who failed, finding the task of keeping up a coherent running commentary while shooting beyond him; and, of course, it was virtually impossible to edit the film.

But no such fate should attend the Cinephonic

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Eight, for the sound will be recorded on magnetic stripe. So a pilot commentary, with its *Oh*s and *Ahs*, splutters and repetitions, can be dubbed off on to tape to serve as a guide for the final commentary, which can be recorded on the film after the latter has been processed and edited. This really is a big technical advance. Let us hope the user will exploit it artistically.

Overtime Rates? Warning to lecturers! If the club tells you the meeting is to be in the hotel you are to stay at, think before you accept the invitation if you value your beauty sleep! The other week I was kept up until the early hours—or perhaps it was me who kept them up. Anyway, it was most enjoyable.

Squeezing the Juice "Of course," they say, "the pro always has all the light he needs." I've just been looking at a large new factory a fifth of a mile long. The client has asked for "a shot showing the full range of our production line," which runs at least two-thirds of the building. Anyone got any spare photographs? And I have heard of Super Anscochrome, thanks very much.

A Muddle of Experts I have been giving lectures to a body who train electrical engineers. The other day they proudly told me that I should have a brand new 16mm projector for my next meeting. When I arrived, someone rushed frantically up and said: "Sorry! The projector's only 110 volts." Nobody had thought of getting a transformer for it. I could point one of two morals here. One concerns know-it-alls and the other has to do with always leaving it to the other fellow.

Dubbing Fees Because the Sound Film Music Bureau enquired about the records he used for a tape accompaniment, a correspondent is screaming to high heaven. "These people are getting a little out of hand," he cries, adds that they are doing "a lot of harm" to the amateur cine movement and describes them as "a lot of vultures." In his view, if an amateur makes a film for the love of it, dubbing fees should be greatly reduced, if, indeed, they should be charged at all.

But there is another side to the matter. Why should composer and performer forego part of their living because a complete stranger intends to use their work for his own amusement? Does the said stranger also feel hard done by because he is actually required to pay for the records? I believe that the labourer is worthy of his hire. So, no doubt, would my correspondent if someone tried to obtain his professional services on the cheap. But I fully support his suggestion for a reduced charge.

Working Backwards Most of us—even the 8mm. workers who can't use it—know the trick of holding the camera upside down to get a picture which runs backwards on the screen. Here are two working backwards tips you may not have come across.

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When you are animating, say, the line on a map to show your holiday route, it is better to draw the line complete on a cel and then, shooting the subject in reverse, rub out the line section by section. It will appear less wobbly on the screen, and you don't have to wait for each newly-painted section to dry before you can shoot.

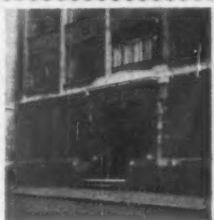
If you are timing commentary and want a key word in a sentence to be in exact sync. with a certain visual, run the projector backwards from the visual and repeat the sentence. Stop the projector as you say the final syllable and cue mark the frame. Then, if you repeat the sentence

Cine Puzzle

The people in this building like to see plenty of grain. This somewhat cryptic hint as to its identity was one of twelve clues, each illustrated by a 2½ in. x 2½ in. photograph, in Walthamstow A.C.C.'s picture hunt and car rally. Armed with the clues and a folder for the photographs, entrants happily scoured London, and there was a prize of a photoflood stand and reflector for the winner.

A.C.W. figured in one clue which, we must confess, had us baffled, and it was some time before we identified the building shown here as the Corn Exchange, Walthamstow A.C.C. members are clearly expected to know their London; that they are nimble-witted is very properly taken for granted.

Besides being an enjoyable social occasion, functions of this kind have a positive value for cine clubs, for they help sharpen the faculties needed for location spotting with economy of mileage.



with the film running forwards, the key word should come at exactly the right place.

Hard Sense Markley Pepper, I.A.C., of Denver, Colorado, talks hard sense in the current issue of the magazine published by the I.A.C. American Chapter. "Once a moving picture is made," he says, "it is inevitable that others must see it. Nothing is more boring to others than a film that has to be explained or excused. The good movie maker doesn't make excuses. He makes good movies."

The same issue mentions that as a part of a University off-campus curriculum, a Mrs. Warner Seely has for the sixth time undertaken to give a 16-hour filming course—eight weeks of two hour sessions—at her home. I should be interested to know of anyone here who has done likewise.

Talking and Doing After the Chairman had reminded me that I had been down talking cine at Bristol as long ago as 1935, the hard core of my quite generously large audience kept me going until nearly one in the morning. What enthusiasts they are! But they don't only talk films; they make them, too. They put up seven members' films and two club productions for me to discuss with them.

That First Chariot Race Is Now a Legend

By KEVIN BROWNLOW

"THE BEN-HUR chariot race," said the *A.C.W.* review, "is a classic reel which will be shown as an extract as long as projectors last." That's more or less what they said about the original sequence from the 1926 version. But it no longer exists in its original state: a badly duped print is in one or two collections, and this gives a vague idea of the tremendous power of the sequence. But it's a great pity that no collector owns a good print of the whole film. At the risk of incurring the wrath of M-G-M (who for some reason seem to regard their notable past as something to be ashamed of), a private revival of the film for historians and collectors would be a fascinating experience.

Anyone who has seen the original will remember the chariot race. They have usually forgotten the rest of the picture, but the chariot race stands out as a great achievement, as a piece of cinema regarded by many silent film students as infinitely superior to the *Odessa Steps* sequence in *Potemkin*. And as with William Wyler's version, a separate director was assigned to shoot it; Andrew Marton shot the new chariot race, Reaves Eason was responsible for the old one.

A fellow collector, Eric Sparkes, has sent me a copy of a contemporary *The American Cinematographer* which describes the shooting of the 1926 version. Forty-two cameras were used, beating the previous record for the number of cameras used at once by just twenty-five! George Meehan, A.S.C., wrote that the cameramen "were stationed about the mammoth amphitheatre at every conceivable angle, and in such a manner that every beat of the horses' hoofs, the flexing of muscles, the careening chariots, the tense expressions of the spectators as the race came to its thrilling climax were registered."

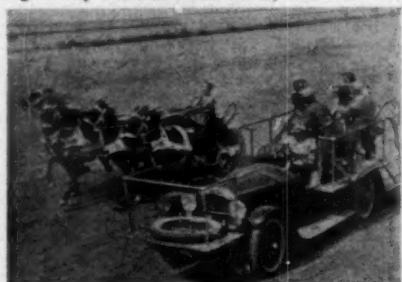
The cameramen involved in the project included Percy Hilburn (who shot *The Iron Horse* for John Ford), H. Lyman Broening (*Abraham Lincoln* was probably his most famous picture; the Phil Rosen, not the Griffith, version), Max Du Pont, Frank Good and E. Burton Steene. Steene was a splendid cameraman. He specialised in Akeley work—the Akeley, fitted with a gyroscopic pan head, was designed for rapid camera movements—and is said to have saved M-G-M many thousands of dollars. For he had been left to his own devices on a parallel 120ft. in the air. Yet he secured the most important shot of the film—the crash of the chariot of Bushman and Novarro—with "unbelievable clearness."

According to George Meehan: "He kept the careening chariots of the two principles both in the picture by using to the utmost the facilities of his Akeley camera. With his 17in. lens,

Steene fills the entire screen with the crash." Meehan added that this shot could not have been duplicated as effectively even had years been spent on the attempt. And every other A.S.C. member who saw it, agreed.

Camera cars were built specially for this sequence, and each of them carried a battery of cameras. 200,000ft. of film were shot, from the cars, from static platforms, from cables and even from aeroplanes. It was cut down to a reel—1,000ft.—by editor Lloyd Nosler. And that one reel has become a legend.

Director Reaves Eason was an expert on action sequences. His westerns and serials contained some superbly cinematic action scenes. But *The American Cinematographer* didn't mention a tragedy which had occurred some time before when Eason's little boy, who was becoming a very successful child star, and who was



Shooting Messala (Francis X. Bushman) for the 1926 "Ben-Hur."

well-known to audiences as Breezy Eason, died. Reaves Eason is yet another of those American commercial directors who have been forgotten, but whose contribution to the art of the cinema was immense.

Entertainment Films of the Twenties

THE FIRST series of collectors' programmes at the National Film Theatre—known as *Entertainment Films of the Twenties*—ended with a screening of *The Pony Express*. Each programme was surprisingly well received; now a second series is being planned for the autumn.

It was fascinating to hear the reaction of a modern audience to films made thirty-five years ago. For some, who had been brought up on these pictures, each show meant two hours of nostalgia. For others, who have suffered through the official revivals of bad prints of heavy Continental silent classics (and who have often had to be revived themselves), these shows were a revelation. They proved that silent films could be tremendously entertaining and extremely well made, and they showed just what was lost when talkies arrived. And the original amber prints shattered the misconception that silent films were badly photographed. Several people jumped to the conclusion that the technique of these films was far in advance of its time; but we made it clear that these were ordinary programme pictures. More about this next month.

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The 9.5mm. Reel By CENTRE SPROCKET

A FRIEND was very much troubled because he had left a fingerprint on his camera lens, but he needn't have been so much put out. Such marks look a lot worse than they are, and the effect on exposure is negligible. But perspiration contains acids which will attack glass after a time, so as soon as convenient (say within 24 hours), the print should be gently swabbed off with a very old well-washed handkerchief or lens tissue, just moistened with methylated spirits. It will require a little patience, but about ten or fifteen minutes will see the job finished. No harm will be done to the blooming. Only the lightest of pressure and the minimum of meths should be used; excess spirit will seep between lens elements and dissolve the cement binding them together. An amateur should not try any other treatment on a camera lens.

And projector lenses? Have you looked at the rear surface of yours of late? It should receive attention every six months, because the intermittent can throw up oil, and little bits of emulsion torn off by the claws mixed with it can cause the formation of a film which becomes baked on by the heat of the lamp. Again methylated spirits is the answer, and one can use a little more in this case, because projector lens elements are not cemented together.

A Motor for the Gramdeck

I HAVE been enjoying myself with the Gramdeck, but would like to offer one word of advice. Quite a number of the newer "rim-drive" gramophone motors do not have sufficient power to drive the Gramdeck at its top speed of $7\frac{1}{2}$ in. per sec.—an inability which is evidenced by wow. But your local radio dealer should be able to supply a single speed 78 r.p.m. electric motor and turntable for between 10s. and £1, for there are lots of these old units lying around collecting dust. With their centre-drive they have more than enough torque to give first-class results with the Gramdeck.

▲
PRESGRIP have improved their centring device which I described recently by modifying the mirror to make it easier to centre on cameras which have lenses almost flush with the body. With such cameras, it was difficult to see the rings on the back of the mirror and determine when they were concentric with the lens. There are no circles on the back of the new mirror—just clear glass, so that it is possible to ensure it is centred on the lens by looking at the front. The kit with improved mirror still sells at the original price of 4s. 6d.

9.5mm. for Press Pictures

I WAS greatly interested to learn that an Australian newspaper, the *Maryborough Advertiser*, uses 9.5mm. for press work. Shots are taken on a fixed focus Pathe H, and the black and white film developed directly as a negative in D.K. 50 developer for six minutes, acid-fixed for one minute and then washed. The image is en-

larged to the size of the block required in a Kodak Precision enlarger.

The press photographer runs a burst of perhaps twenty frames on each subject, from which the best is chosen for reproduction. This works out much cheaper than 35mm. stills, and the quality is entirely adequate for newspaper reproduction. Indeed, two photographs, each 4½ in. wide, published in the *Maryborough Advertiser* and reprinted in *Victorian Movie Makers*, kindly sent me by Mr. Brian Bennett of South Yarra, are technically remarkably good.

The Victorian A.C.S. is one of the few clubs in which 9.5mm. makes a showing. Last year a 9.5mm. colour film, Howard G. Wohler's *Cumberland*, gained second place in their Five Best competition and also gained an award as the best film in this gauge.

Colour Duping

LAST year I mentioned that a new stock, Type 5629, for the production of colour duplicates, was on the way. I have now had a 9.5mm. colour film of mine, a composite of Kodachrome and P.C.F., copied on it by Colour Technique of Pinner, and have been impressed by the results. Contrast was akin to that of the original, and colour rendering reasonably accurate; but there was a slight loss of definition, which is surprising, for the copying was done in an optical printer. Nevertheless, I judge the general effect to be fully up to the best 16mm. standards.

▲
JUST over a year ago I said that it would be a very good thing if stick-on sprocket holes could be marketed for repairing 9.5mm. Now self-adhesive repair strips have arrived. But only for 8mm. and 16mm. Oh well!

Stabilising the Son

I WAS intrigued by an advertisement by Penrose Cine Ltd. in *A.C.W.* recently of a Patheoscope Son fitted with a Penrose film stabiliser. Clearly Penrose were of the same opinion as myself (see this column for October 1959); i.e., that a mechanical stabiliser is necessary to minimise the wow that the Son is prone to produce.

The device, a very simple one, consists of a modified Pathe Ace brake arm (current model), fitted in such a way that the roller on the arm lies between the two rollers behind the sound head. (See illustration.) The arm is pivoted at the front end, and the roller end is free to move vertically a total distance of approximately ½ in. Movement of the arm is limited by a stop pin fitted in the casting on the lower side of the arm, and by the sound-drum shaft on the upper side of the arm. A light spring, which needs careful adjustment on assembly, draws the arm down against the lower stop pin.

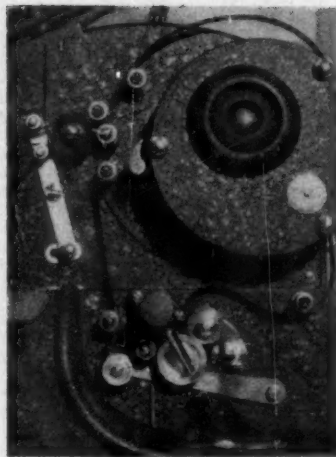
The assembly is so arranged that, when the projector is running normally, the arm is drawn upwards by the pull of the film passing underneath its roller, and floats between the two limits of its movement. To ensure correct

operation, viscous damping has to be applied to the sound-drum spindle, and Penrose provided for this by packing the bearings with a sticky grease such as Castrol CL.2.

Although the parts cost only a few pence, the projector has to be dismantled to a certain extent to allow of the fixing and relubrication of the sound-drum spindle. For this reason Penrose do not supply the parts individually; and they also point out that, while they will modify a customer's machine, they may have to put it in order first, for few of the projectors they are asked to deal with have been adequately maintained. Special attention has to be paid to the motor in particular.

There is no doubt that the addition of this stabiliser contributes substantially to a superior performance from the Son. There is also no doubt that there is still a public for 9.5mm. sound. From one shop alone the firm last year sold 30 rebuilt Sons and, they say, are hard pressed to meet the demand.

Incidentally, Mr. Wynne of Penrose tells me that many of his customers started with 9.5mm., changed in a year or two to 8mm., and then, with few exceptions, changed back to 9.5mm. because of its better definition. 9.5mm. users receive special consideration here, for the business was first established when this gauge was thriving. The newcomer, however, is in-



Penrose stabiliser fitted to Son projector.

vited to study the pros and cons of each gauge, and make up his own mind which to choose. If every dealer adopted this policy, 9.5mm. would be much more popular.

FILMS FOR CLUB AND HOME SHOW

GOOD news for 8mm. showmen this month from Watsofilms Ltd., Film House, Charles Street, Coventry. A 200ft. version of the Harold Lloyd comedy classic, *Safety Last*, is being made available by this library at their standard hire charge of 2s. 6d. per week. It concentrates on Lloyd's immortal climb up the side of a towering skyscraper, a thirty-year-old feat which still has today's technicians and stunt men intrigued.

Watsofilms also announce the release of four 16mm. sound comedies: *Room Service*, starring the Marx Brothers, Lucille Ball and Ann Miller, and the three Chaplin comedies, *Shoulder Arms*, *Pay Day* and *The Pilgrim*. The Chaplin films have been available in both 8mm. and 9.5mm. versions, but their release in 16mm. sound is something quite new.

Features and Sponsored Shorts

Only two new 16mm. sound features are being issued by G.B. Film Library, Aintree Road, Perivale, Greenford, Middlesex, during June: *Danger Within*, a prisoner-of-war thriller starring Richard Attenborough and Richard Todd, and *The Thirty-Nine Steps*, the re-make of the old Hitchcock success which in this version stars Kenneth More and Taina Elg. But eight two- and three-reelers have recently been added to the library's steadily growing selection of sponsored films available on free loan. The subjects range from the brewing of beer—under the odd title of *Magnet*—to road construction in West Germany—*Federal Highway*. All eight of the films are in colour.

G.B.'s latest educational film releases include *A Charles Dickens Christmas*, an adaptation from *The Pickwick Papers*, *The House Fly*, an entomological film aimed at children of thirteen years of age and upwards, and *Poultry on the Farm*, intended for primary school children in towns where it might be impossible for them to visit a poultry farm for themselves.

The latest edition of G.B.'s *Film News* gives details of the ten film extracts now available for special study. They are intended for anyone interested in production techniques, and have been chosen from such films as *Brief Encounter*,

The Maggie, *Kind Hearts and Coronets* and *The Third Man* for the lessons they offer in film direction, photography, editing, the use of sound and acting. The extracts run from between nine and sixteen minutes each, and are supplemented by teaching notes. Eight are available at a rental of 10s., the other two—the longest—at £1.

The magnificent international prizewinning feature, *Destiny of a Man*, directed by and starring Sergei Bondarchuk, was recently given a circuit release as a supporting feature. This exceptional Russian film has now been released on 16mm. sound by Contemporary Films, 14 Soho Square, London, W.1. The dialogue is dubbed into English. Several other Contemporary releases are only awaiting their 35mm. theatre showings before being issued on 16mm. Satyajit Ray's brilliant *World of Apu* and Wadja's *A Generation* head the list. And negotiations are being completed for the 16mm. release of the Olsen and Johnson comedy *Hellzapoppin'* and two of W. C. Field's most celebrated vehicles, *Never Give a Sucker an Even Break* and *The Bank Dick*.

Warning to Projectionists

Meanwhile such films as Lionel Rogosin's *Come Back Africa*, Wajda's *Ashes and Diamonds*, Eisenstein's *Ivan the Terrible; Part 2—The Boyar's Plot*, Bergman's *The Face and So Close to Life* and the United Nations production *Power Among Men* are available for booking. A rarity among the library's recent release is a Rumanian colour comedy rather in the style of Rene Clair, *Fashion Takes a Holiday*.

New shorts include Jack Gold's fascinating *The Visit*, made with the backing of the British Film Institute's Experimental Film Fund (Jack Smith dealt with it in A.C.W. last year) and the first film made by Ken Russell, *Knight on Bikes*. As this six-minute short, which tells of a hero on a penny-farthing rescuing a maiden from the clutches of a squire and his henchmen, was never completed, Contemporary have ingeniously turned it into a combination of unfinished comedy and a warning to projectionists against damaging library films!

Lenses : Setting Complications and Focusing for Close-Ups

I SHOULD very much like to know what proportion of amateur cinematographers commonly reassure themselves, during shooting, by checking that the lens aperture set is generally in accordance with the film maker's instructions. I still take the precaution of occasionally applying this excellent overriding check. Today, however, the trend towards automatic and semi-automatic cameras is producing a race of movie makers who are content to let the camera do it all, either automatically or after some pre-setting.

Personally I favour the fully-automatic for the many who do not want to bother about exposures, but I have my doubts about those cameras in which fairly complex pre-setting is needed to suit film speed, filming speed, shutter angle and filter in use. Any setting or re-setting error wrecks one or more shots, and the danger lies in the fact that the user loses his general idea of where the lens should be set for the prevailing conditions.

I have seen cases in which an easily-made setting error has wrecked a reel, and yet a glance at the stop in use and another glance at the Kodachrome guide would have put things right immediately. Furthermore, there may be times when one has to film something with a strange camera. So my advice is, never throw away the film manufacturer's exposure guide. Use it occasionally as a check.

USING SUPPLEMENTARIES

SOME of the better class meniscus supplementary lenses are supplied in neat little envelopes complete with a focusing table. This table explains that, though they focus a subject at a distance equal to their focal length when the camera lens is set at infinity, they focus closer subjects if the camera lens is focused closer. Interestingly, the effect is dependent only on the lens focus setting and the focal length of the supplementary lens, so the tables apply for a given supplementary lens, whatever sort of camera lens is used. In practice, the property is most useful for extending the range of the focusing scale, and since the formula is simple and useful, here it is:

$$S = \frac{u.F}{u + F} \quad \text{or} \quad u = \frac{S.F}{F - S}$$

where F is the focal length of the supplementary lens, u is the focus setting of the camera lens, and S is the distance from the supplementary lens at which focus will be sharp. These must all be in the same units, that is, all in inches or all in millimetres.

Examples: we have a 1m. supplementary lens, and our camera lens only focuses down to 2ft. How close can we get? Well, we have F = 1m. = 40in., u = 24in. and we want to know S in. S = $24 \times 40 / (64) = 15$ in.

Or, we want sharp focus at 20in. Here, S =

20in., F = 40in. again, and we want to know u inches, the setting to make on our camera lens focusing scale. Well, $u = 20 \times 40 / (40 - 20)$, so u = 40in., estimate as 3½ft. on the focusing scale.

Similarly, one finds that by using a ½m. supplementary lens in front of a camera lens focused at 2ft., a subject will be in sharp focus at a distance of only 11in.

I have always kept (fairly well labelled) all the supplementary lenses I have acquired from time to time: they all occasionally come in useful. Only last week I needed a full close-up of postage stamps on an envelope, cancelled with an exotic post-mark; this meant shooting at 11in. under the conditions of the last example. A friend was wondering about discarding his supplementary lenses, having acquired a focusing lens: the above-mentioned reasons were used to deter him.

Re-cap on terminology: the expressions *supplementary lens*, *close-up lens*, and *portrait attachment*, all mean exactly the same thing, namely, an additional lens placed in front of, and as close as possible to, the camera lens. Ideally, they are meniscus lenses, that is, one convex and one concave surface, the latter facing the camera. But a plano-convex or a bi-convex supplementary lens is almost as good. When a supplementary lens is in use, distances to subject are measured from its centre for focus settings, whereas the focus settings on a camera lens are measured from subject to film plane.

WINDOW SHOPPING IN GERMANY

ON a recent lightning visit to Frankfurt I just found time to peek at the several photo shops in the Kaiserstrasse, which runs parallel to the River Main from the railway station into the heart of the shopping centre. The windows differ from those of London dealers by displaying less stock. Fewer accessories are shown and proportionately less secondhand apparatus. 8mm. cine apparatus outnumbered 16mm. by about 10 to 1. No sign of 9.5mm. or Japanese equipment. Bolex, Zeiss (Stuttgart), Agfa, Eumig, Nizo, Noris, Bauer, Bell & Howell apparatus most in evidence. Plenty of Schneider lenses.

I saw the 3-lens Nizo camera (£103), with a reflex version (£123), the Nizo Exposomat (£26) and the Bolex compumatic with three lenses on triple turret (£100). Of the fully automatic cameras, there was the Eumig Servomatic (£31) and the Bauer Automatic (£52). The 3-lens Eumig electric with light meter fitted above the camera cost £37. A simple camera called the "Silver," with single speed and a 13mm., f/1.9 fixed focus lens was marked DM139.50 (£12). (All these prices are calculated at DM11.6 to £1).

The natty local projector, the Zeiss Movilux, was priced at £36. Many sound-coupling devices

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were on show, as in our shops. There were also lots of tape-recorders—but in the radio, not the photo, emporiums. Incidentally, I was intrigued by the odd names borne by some radio receivers. Surely, if the portable transistorised all-wave Grundig is marketed here, they will have to change the name. It's called "Teddy-boy."



TITLING WITH APPLES

THE MORE gimmicks the better in family films, I think. The photograph illustrates a useful one, permitting considerable by-play and some goodly big close-ups. In the film, the girl suitably exhibited astonishment at seeing an apple on a tree with her initial on it, and the family were brought in to view the wonder. The scene illustrated looks a lot better in 8mm. colour than as a still, for the good old cinematic reason that child and apple get separate close-ups, whereas in the still one wants them together; and I confess I got the apple a trifle closer than the depth of field permitted!

In order to get an initial or cypher showing in clear green right in the middle of the rosy cheek of an apple, it is necessary to cut the letter, or whatever it is, from opaque adhesive tape which is then stuck on the sunny side of a half-grown apple of a suitable variety. The ideal apple is my favourite *James Grieve*, which is light green when half-grown and whose sunny side develops into a glorious red streaked with yellow; the area under the adhesive tape remains light greenish yellow, and contrasts well. Besides, when the job is finished you can eat the apple with relish, which is more than can be said for some props.

The idea could also be applied to titles. For example, apples in a row could each display one or more letters of a main title, or if not many letters are required, the apples could be growing on the tree. A gay little family episode, in which a small (or big) girl puts temptation in the way of a small (or big) boy could be introduced with a short title such as *Eve's At It Again*. Or the idea could be used for the main title for a film on some aspect of gardening.

NO MORE OILING

A WEALTHY American tycoon whose car let him down was rebuked by the garage because the errant component had not been lubricated. Tycoon thereupon made over the car in exchange for one which did not require this particular attention. Though ruthless, this is really the correct approach, and the day must

soon come when fiddling around cars, and projectors, with lubricants will give way to factory-sealed lubrication systems. Rank Precision Industries announced by way of a New Year's Resolution for 1960, the incorporation of factory-sealed lubrication in all Bell & Howell Filmosound projectors. Owners have knocked over their oil bottles for the last time when they acquire these new machines.

WIPE-MIXES

ONE method of wipe-mixing titles or title-to-still-picture, is to cut, say, four sloping slits in the picture and four corresponding straight slits in the title, both being mounted on thin card, and threading one into the other. Then clearly a movement equal to the width between slits will mask title and reveal picture. If it rains when you are on holiday, pop into a café and experiment with a penknife or razor blade on a picture postcard and travel brochure!

I am reminded about this method because it seems suddenly to have hit the advertising boys. Twice in the last few days I have received small hand-outs with a tab marked "pull" and an arrow in case you didn't understand; on pulling, the writing wipe-mixes neatly to the article advertised.

CINE BOOKSHELF:

GEORGE LOWE, author of *Because It Is There*, took many of the now famous still and movie pictures on the Everest and Antarctic expeditions. He got his first movie assignment because the regular cinematographer, Tom Stobart, fell ill. Stobart offered him a piece of classic advice:

"First, make sure you use a tripod for every possible picture occasion, otherwise your film will have so much shake it will be quite hopeless for big screens. On the other hand, if there's any really exciting action in front of your eyes, don't worry about camera shake, don't worry about exposures, don't worry a damn about anything. . . . Just point the camera and shoot. Provided the stuff is dramatic enough, audiences will accept any amount of technical faults."

Lowe found he had to set filming speeds higher and higher to maintain 24 f.p.s. in conditions of extreme cold, and later took to putting a heater in the camera, in the G45 gun camera style. About exposure meters, he simply states: Both exposure meters were fitted with Invercones which gave a truer reading than a reflected light reading from the snow. Portability proved a decisive factor. About two-thirds of the film *Antarctic Crossing* was shot on B. & H. 603T Auto-Loads with Taylor Hobson lenses, giving good quality in film eventually shown on wide screen via 35mm. Technicolor release prints.

Colour Transparencies

Laced as it is with technical detail and casual hints, *Because It Is There*, a very readable narrative of adventure by a photographer, has considerable interest for the movie maker. Some movie makers are also going in for colour transparencies as a second string, and for them *Taking Colour Photographs* can be recommended as a good elementary introduction. Significantly, the section on projection and viewing has nothing to say about presentation. How long will it be, one wonders, before the stills man wakes up to the need for it? In the early 1900s slides were irised out or faded out as a matter of course.

Audiences and 8mm.

The new approach to 8mm. presentations first advocated by IVAN WATSON in A.C.W. still continues to have wide repercussions. Here he deals with some of the points which have arisen in recent discussions.

THE PEOPLE who want to get on with this fascinating business of making movies may well feel it's high time "the battle of the gauges" came to an end. But as long as Denys Davis, Jack Smith and others continue to assert, in an influential magazine like A.C.W., that 8mm. films are *not* suitable for public showing, it is urgently necessary for someone to refute the hoary legend they perpetuate—and to go on refuting it until these gentlemen, with their elderly 16mm. cameras and old-fashioned ideas about what is suitable for public showing, learn to face the facts of life.

As far as I can gather, they have a four-fold objection to 8mm. They assert:

- (1) You cannot throw a picture large enough to be viewed comfortably by a big audience.
- (2) The definition is not good enough.
- (3) You cannot make satisfactory colour prints.
- (4) Most cine societies are able to make some kind of a show with 16mm., but they lack the equipment and know-how for doing a good job with 8mm. films.

Let me deal first with big audiences. If I were sufficiently gifted to make a quite brilliant film, how many big audiences would see it? Forget the

gauge, for the moment, and ask yourself how many times the film would be seen by more than a couple of hundred people. At the National Film Theatre—assuming it won an Oscar, at a cinema in Glasgow if it won the Scottish competition—perhaps at Cannes. And television—possibly. But again, I beg Messrs. Smith, Davis and Co. to enlighten me—how many times would they expect an amateur film to have an audience exceeding 200? I have no objection to anyone challenging my figures about the maximum number of people who can comfortably view an 8mm. film, but I think nobody will deny me a *minimum* of, say, 100. (It would be most interesting to have statistics from all the film societies in the country, showing the average attendance at their film shows. I suspect that 100 would be on the high side.)

Even so, you can always rely on the 16mm. adherent to raise the bogey of "definition." To hear some of them, you would think that the resolution of fine detail is the beginning and end of good film making. Of course, the definition on 16mm. is better... just as the definition on a good colour slide is infinitely better than anything on 16mm. has

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FROM EVEREST TO THE

American Kodak's latest *Good Home Movies* is first-rate: crisp, elementary, accurate, all points illustrated by diagrams aptly positioned in the text, witty cartoon drawings at each chapter heading, and masses of colour and monochrome pictures throughout its 190 pages. And a good index. Superlative value, but I did not find anything new in it.

Dick Ham's *Camera Techniques for the Colour Movie Maker* is a tidy 96-page paper-back with illustrations on most pages, some of them unusually good, but it is markedly derivative, many genuine experiences and some helpful advice by the essentially practical author competing for attention among data he could not have checked. For example, he matches a viewfinder to the camera gate aperture, whereas it should be matched to the projector aperture, and he advises a loop film test to check camera running speed, with the take-up disengaged, but disengaging the take-up will affect the speed. These blemishes apart, there is much of value in this book for beginners, but the more advanced worker will find a great deal of it too elementary.

8mm. Filming

For the beginner in 8mm. film making with eventual aims beyond filming within the family circle, Philip Grosset's *Making 8mm. Movies* can be confidently recommended. It describes cameras and projectors, illustrates typical models, tells how to handle them, and deals with the film stock situation, editing and titling. The chapters on planning and directing are exceptionally good. Mr. Grosset is certainly meticulous. The terrific index even includes the entry *Australia* simply because a film referred to was made there.

Geoffrey I. Lilley, author of *Make Your Own Photo Equipment*, must be something of a dedicated wood-worker; one can almost sniff the delightful smell of the joiner's shop in his pages and the first chapter goes right back to the tree. Most of the apparatus, the design and construction of which are

BACK GARDEN By D. COLLINS

explained, is for the still photographer, but of interest to us are such sections as setting out the dark room, making spotlights and tripods, and the very interesting chapter on shadowless backgrounds, muslin cages, and aquatic sets. Metal work gets a fair mention, notably in connection with a projector for 35mm. transparencies.

The extent to which one is baffled by technical terms depends on so many things: the range of one's interest, technical knowledge or background; how far one veers to the theoretical or practical side; the frequency with which one comes in contact with the subject. But with a hobby like ours one cannot help but get involved in some technical terms some of the time. *The Dictionary of Cinematography* provides the answers. Nine sections of crisp illustrated data on all the main aspects of film making and showing precede the dictionary proper. Even to the advanced worker this book is valuable: it will fill in chinks in his knowledge and turn the vague into the positive.

Business Films is not addressed to the amateur but to business executives who want to find out what is involved in the making of prestige, training or sales films. Nevertheless, it demonstrates that a lot can be done before the professional film-maker is called in. No doubt of its commercial angle, however. One of the tables lists TV spot advertising charges: min. £20, max. £1,715, for 15 and 60 second films respectively.

Books reviewed above: *Because It Is There* by George Lowe. Cassell, 21s. *Taking Colour Photographs* by George Ashton. Fountain Press, 12s. 6d. *Good Home Movies* by Editors of the Eastman Kodak Co. Kodak, 7s. 6d. *Camera Techniques for the Colour Movie Maker* by Dick Ham. Camera Craft U.S.A./Fountain Press, 15s. *Making 8mm. Movies* by Philip Grosset. Fountain Press, 35s. *Make Your Own Photo Equipment* by Geoffrey I. Lilley. Fountain Press, 18s. 6d. *Dictionary of Cinematography* by Wallace S. Sharps. Fountain Press, 15s. 6d. *Business Films* by Peter Spooner. Batsford, 45s.

AUDIENTES AND 8mm.

(Continued from previous page)

to offer . . . but, as I previously pointed out, the serious 8mm. man uses a technique which takes into account the limitations of the gauge. He knows that photographic quality is important but, provided he can get reasonably acceptable results, there are other aspects that are far more important. In a film that is first-class in all other respects, the expert critics will be the first to forgive some unavoidable photographic imperfections; the audience, absorbed by the content of the picture, will scarcely notice them.

But don't underestimate the quality that can be obtained from first-class 8mm. apparatus. I used to think that the A.C.W. backroom boys were being rather fussy when they repeatedly insisted on the need for sprocket-fed 8mm. cameras . . . until I tried one in conjunction with a top-quality lens and discovered what a difference it made!

Undoubtedly, the most telling argument against 8mm. for public showing is the difficulty of making good colour prints. If the film is to be widely distributed among the clubs, you cannot, of course, send one master copy on the rounds. This is a problem for the laboratories to solve. If, in the meantime, it encourages more people to work in monochrome, I for one shall raise a cheer.

Showmanship

Which brings me to Jack Smith's astonishing argument that, because there are incompetent projectionists operating ancient apparatus and using tatty screens, you stand a better chance of getting some kind of picture with 16mm., but no chance at all with 8mm. The sorry state of affairs he describes—if it's as bad as he says—suggests that he would be better occupied campaigning for competent showmanship among the cine clubs than doing motivation research into my subconscious reasons for championing the smallest gauge.

Mr. Smith seems to forget that the cine clubs have to draw their funds from members—which often means that only a very inadequate sum is available for equipment. This and the fact that most of the films they want to hire are available only on 16mm. compels them to buy tired old 16mm. apparatus that ought to have been honourably retired years ago.

Individually, many members will own modern 8mm. apparatus with which they are familiar—apparatus that is far less likely to break down or chew up sprocket-holes. Moreover, because it is individually owned and paid for, the probability is that it will have been maintained in good condition. Because of this availability of good apparatus, I predict that—in the long run—most of the clubs will move over to 8mm., provided the libraries are able to supply a much better selection of 8mm. films.

8mm. in Transition

You don't need to be very discerning to realise that, at the moment, we are at a transition stage. If, for example, apparatus for showing 8mm. stripe film becomes relatively inexpensive—and I am absolutely certain it will—you may well find that the libraries will lose no time in providing an excellent range of films, in the knowledge that most of the clubs and thousands of homes are equipped to screen them.

So there remains only one serious objection to 8mm.—you can't hope to sell your films to television or anybody else unless you use the 16mm. gauge and film at 24 f.p.s. That is the present

position; but it is certainly not technically impossible to televise 8mm. films. (As somebody has pointed out, offer the B.B.C. the first picture of a genuine space-ship landing in Britain, and see whether they'll be worried about the gauge!) When amateur movie making becomes a much more widespread activity and a recognised part of the cultural scene, they will televise 8mm. films.

As for selling films professionally and trying to recover some of our costs—isn't it time we stopped living in a world of fantasy in which we see our selves as virtually professional film makers? The film industry is strictly trade union and is never likely to welcome the efforts of "semi-professionals" and amateurs. (Which is another reason why we'll be lucky if we ever get much more than snippets of amateur work on television.) You may sell a film to the local council or to some society, but that doesn't make you a Carol Reed or a Hitchcock.

"Economic Lunacy"

We are amateurs and, unless we hope to make a full-time career in the film industry, we should stop worrying about mass audiences. When you shoot a 16mm. colour film at 24 f.p.s., it costs you nearly sixpence a second for film stock—and that is without taking into consideration all the other expenses—sound, opticals, dupes, and the footage killed in the cutting-room. Monochrome? More than fourpence a second!

I assert that this is economic lunacy for the average amateur and a short cut to bankruptcy for most of the smaller clubs. If there is no alternative, it is bound to frighten away thousands of would-be movie makers from our hobby. Plausible arguments about buying cheap second-hand 16mm. cameras and projectors, mysterious hints that "it can be cheaper than you think," self-righteous statements that "it takes me two years to make one film," and similar evasions cannot modify the obvious arithmetic of the thing, which is there for everybody to see in the published prices of the available film stock.

Important Development Soon

I shall stay with 8mm., not for the complicated subconscious reasons so artfully attributed to me by Mr. Smith, but because I am profoundly convinced that it is fast becoming the true amateur gauge, because most of the exciting new advances and research will (for obvious commercial reasons) be concerned with 8mm., because I have faith that A.C.W. will solve the problem of large-scale presentation of 8mm. films, because 8mm. at its best can be very good indeed, because I like the challenge it offers—and finally, because I am fortunate enough (by virtue of the organisation with which I am associated) to have inside knowledge of at least one important advance—now well beyond the experimental stage—which will I believe go a long way to further establishing 8mm. as the obvious choice both for the snapshot merchant and the serious amateur.

NERA ALUMINIUM SCREEN

A PITY to take the edge off our enthusiastic review of this screen in the April issue, but unfortunately the prices quoted us were incorrect. Price of the 30 x 22in. model is £9 17s., and of the 48 x 36in., £13 10s., and not as stated in our report. The 40 x 36in. size is not now available.

Dumar Optics Ltd., photographic apparatus repairers, have joined the Pullin group of companies and have moved to larger premises at 73 Avenue Road, Acton, London, W.3. Rosley Products, agents for Elite equipment, have moved to 31 Wembley Hill Road, Wembley, Middx.

JUNE A.C.W.

AT YOUR CINEMA

"All This Filming Isn't Healthy"

says a character in one of this month's releases. I agree, says DEREK HILL.

Bank raid in gas masks—From the key sequence in "League of Gentlemen."



BRITISH films seem to be swinging monotonously between leering innuendo and unashamed decadence. The first is forgiven as comedy, the second as horror. There's been an example of both this month, and between them they indicate how much of a stranger charm is becoming on the screen.

League of Gentlemen, written by Bryan Forbes and directed by Basil Dearden, is a cross between *The Lavender Hill Mob* and *Rififi*. Or rather that's what it would like to be. It concerns a group of ex-officers—ex because they have all been cashiered—who combine their individual technical skills to rob a bank.

The film takes nearly two hours to tell its story, and seldom rises above a mildly entertaining level. It suffers, for a start, from the fact that it has not one attractive character—a decided disadvantage for a comedy-thriller. Every principal has been responsible for some crime or behaviour deliberately presented as repulsing all possible sympathies. For a while it seems as if this is part of a satirical attack on the "officers and gentlemen" myth of most British war films; but no. During the last reel there's actually one of those ghastly moments when the superior officer (Jack Hawkins) prepares to shoulder responsibility single-handed and tells his protesting second-in-command (Nigel Patrick) to get out and save himself—"and that's an order."

A pity, because during its course the film has one marvellous moment at the expense of an equally hoary cinema cliché. The first time we see the interior of Hawkins's stately home the camera lingers over a romantic portrait of a woman. "Your wife?" asks Patrick. "Yes," says Hawkins. "Is she—dead?" asks Patrick softly. "I regret to say the bitch is still going strong," says Hawkins.

The film's construction is decidedly clumsy, too. Judging by the synopsis issued at the Press show, a substantial early section has been removed at the last minute, but I don't see that any more could possibly have improved it. As it is, it takes an interminable time introducing us to the characters one by one in sequences which have little point beyond exploiting the kind of innuendo I mentioned earlier.

A raid on an army camp is organised to provide the team with the weapons they need, and here the combination of comedy and excitement really succeeds, particularly in a scene

in which some of the gang masquerade as officers visiting the camp to check on the food provided in the mess. This could easily have descended into farce, but Forbes's script hits off the reaction of a soldier with a vague, unspecified grudge against the food with delicious exactness. The tension, too, is well maintained during this raid—so much so that the actual onslaught on the bank comes as an anti-climax.

The worst aspect of what should have been the key sequence is that despite unusually enterprising location work we're never for a moment convinced. We're asked to believe that two cars, a furniture van and a motor-cycle, could drive through the City in an uninterrupted convoy, park exactly where they liked and make their getaway without difficulty through a smoke screen which has put traffic in the whole area out of action. As for the pay-off—for censorship being what it is, criminals must get their deserts—the way in which they're tracked down in a matter of hours seems preposterous.

League of Gentlemen is a lot brighter than most recent British offerings, and deserves some sort of tiny welcome. But think back to *The Lavender Hill Mob* and you'll find the cheer sticking in your throat.

By now you must have read about Michael Powell's repugnant *Peeping Tom*, and my only reason for mentioning what I'd far sooner forget is its treatment of the cine obsession of the principal character (Carl Boehm). When he's not taking pornographic photographs or working in a film studio as a focus puller, he lumbers around London with a Bell and Howell 16mm. camera filming the expression on girls' faces as they see themselves in a distorting mirror while he's driving a sharpened tripod leg into their throats.

We see something of this in a pre-credit sequence shown through the camera's viewfinder. This itself is a bit odd, because the camera is concealed under his coat. He takes a continuous shot which not only lasts a good three minutes or more (no winding, no spool change) but which registers a dark street scene, the entrance to a house, the climb up the staircase and the room at the top as well as the panic on the face of the prostitute he kills. And there's not a hint of anything but ordinary lighting anywhere!

Obviously he has some super-fast film, for a moment later the whole thing is repeated in



Far left: the temperamental conductor (Yul Brynner) and his harpist wife (Kay Kendall) whose role in life is to keep in check his egocentricities, a minor one of which is posing in front of his own portraits. (From "Once More, With Feeling.") In the second picture Carl Boehm indulges a horrible obsession: filming his victims in the last extremity of fear. (From "Peeping Tom.")

monochrome as he watches it on the screen in his vast darkroom-cum-cinema. Only now there's something strange about his Bell and Howell 631 projector, the first I've seen that projects a satisfactory picture without a beam...

Occasionally there's a moment all amateurs will recognise. While he's filming the police removing his victim's body, a man wanders over and asks, "Which newspaper do you represent?" "The Observer," he says, and quiets the man's suspicions by getting him to pose for a self-conscious close-up, looking straight into the lens.

And the studio back-chat has authentic touches. "If you can see it and hear it, the first take goes," snaps an executive. "Look at that!" says a clapper-boy holding up a pin-up transparency. "You don't get that in *Sight and Sound*."

We're shown some of the hero's favourite films, too—shots taken by his father when he was subjecting him to various frightening experiences during his childhood. They have the right look about them—genuine jump cuts, camera wobble, a lapse in focus. They also concentrate on such material as the boy with a lizard dropped on his bed, the boy gazing at his mother's corpse, and so on. Michael Powell, with a curious sense of fun, used his own son for these scenes and played the father himself.

The heroine's blind, drunken mother (Maxine Audley) has the only possible comment on *Peeping Tom*, which contains scenes still more warped than anything I've detailed here. "My instinct," she declares, "says that all this filming isn't healthy." Healthy? It's diseased!

If you saw Stanley Donen's *Indiscreet* you'd probably be prepared to bet that he could be relied on for sensitivity in romantic comedy. But *Once More With Feeling*, despite the efforts of the late, much-missed Kay Kendall, is surprisingly crude. Once again there's the problem of building a comedy around an unsympathetic character, here an egocentric orchestra conductor (Yul Brynner) who, as one character puts it, "uses symphony orchestras the way I use Kleenex." Selfishness and outrageous behaviour can be funny—providing they seem to be so wholehearted that they're forgivable. When we are conscious of someone working at it, the joke falls horribly flat; and Brynner never begins to pick it up again.

Kay Kendall, though, manages to retrieve it for sequence after sequence, and her delectable harp solo would enchant Harpo himself.

Donen, who produced and directed, has worked hard at making the comedy visual, but most of it seems too laborious. For instance, enormous portraits of Brynner in various poses dominate every room. As he stalks about the house he strikes the particular pose which can be seen over his shoulder. Does this deserve even the thinnest of smiles?

One visual gag does work, though; all the same, it'll look feeble on paper. (Incidentally, that's not a bad test of the best visual humour—it defies translation into words simply because it wasn't conceived that way.) When Kay Kendall decides to leave Brynner for good, she packs her belongings into a taxi. And towering up on the roof stands her carefully wrapped harp. All right, so it doesn't sound funny. But it looks splendid.

INTRODUCING "TELESCAN." Fade out. . . . This is the final article in our *At Your Cinema* series which started in 1934, and over the years has been contributed to by a dozen critics. Now we think the time has come to broaden our scope and look farther afield. And to where should we look but to television?

So next month we begin a particularly helpful new series in which we shall bring you news and comment on TV matters, with the emphasis on techniques and equipment. Films, both features and shorts, will not be forgotten, but the idea is to take you on to the set and to the offices of the planners rather than to leave you sitting in a seat in the stalls. For this will be an up-and-doing series designed to give you practical help with your filming. Look for "TeleScan" next month.

PACKAGE FILMS

ANY complaints about package films? If you have, address them to the Secretary of the Association of Home Movie Producers, Broughton House, 6-8 Sackville Street, London, W.1. There are now more than 20 active producers of package films, and this association has been formed both to promote and protect their interests and to offer guidance to members on content and presentation. The production code drawn up to facilitate this presumably deals largely with glamour films.

Wedding in Springtime, the Rank film of the wedding of Princess Margaret, was on sale in Movie-pak and Movie-packette versions, colour and black and white, six days after the ceremony. Prices range from 25s. to £10, and it is expected that the film will also be available for hire from the larger cine dealers who run their own 8mm. libraries. A one reel 16mm. sound version (monochrome) costs £8 10s.; the two reel colour version, £50. Walton announces that their four-minute film of the wedding should be ready by mid-May.

Incidentally, the royal wedding was the first event in the world to be televised with the new TV zoom lens evolved by TTH, the Varotal Mk. III. The optical specification is basically the same as that of the O.B. Varotal but the focal range is 4in. to 40in. The range of focusing distances has been extended and now goes from inf. to 12ft.

JUNE A.C.W.

A.C.W. Test Reports



The S.221 is a single case machine (left); the speaker is carried in the removable lid.

Paillard Bolex S.221 Projector

THERE was a time when new 16mm. sound projectors were released every few months, but those days are gone for ever, for the modern sound machine is more highly developed, more efficient, and certainly more involved than ever before; and the advent of magnetic stripe sound has added to their complexity. The Paillard Bolex S.221 has been some years in arriving, having been introduced here at the very first Photo Fair at Olympia, since when it has remained no more than a name dangled before our eyes. Now, after further development which has resulted in detail modifications, it comes to Great Britain with every prospect of scoring a resounding success.

A single case projector, with a removable side cover which houses the speaker, it works unblimped. It is relatively heavy—a little over 50 lb.—and the separate transformer (to step our voltage mains down to the 110 volts (approx.) required) weighs some 32 lb. The case, of wood, covered with two tones of grained leatherette (grey on the lower part, lighter fawn above), is beautifully made with strong plated fittings. These, incidentally, are not just screwed into the wood, but into metal backing plates. It stands on cast legs, three of which have adjustable screwed feet, the fourth being fixed.

Taking off the side cover—it hinges open and then lifts right off—reveals the operating side of the mechanism, which is built into the other half of the case. The front spool arm is folded in, and hinges out pivoting around the top sprocket. Spool capacity is 2,000ft. The take-up spool spindle is at the rear, built into the side panel (not on an arm). Drive parts to both the spool spindles are within the machine and—in the case of the feed spool—there are drive parts inside the arm for reverse running and rewinding. All very neat.

Mechanism

The mechanism is of well-made castings excellently finished. Devotees of Paillard Bolex equipment will be interested to see a few parts obviously inspired by other Paillard models; i.e., the lamp-house and rear half of the gate developed from the M8, and lamp ammeter, inching knob, and variable number of sectors on the shutter similar to the Model G. But apart from these few details, the design is quite original. Three 10-tooth sprockets are used.

The picture gate hinges open 180 deg., so that the parts can be cleaned *in situ*. For semi-optical flaring both front and back aperture plates move up or down together (plus the lens, of course); one of the advantages of this is that, as the rear gate aperture is only as large as the frame on the film, no part of the film is subjected to the heat of the lamp for more than the projection time of one frame. We carried out a test to show if there was any propensity to scratching by running a loop of new film, both surfaces of which were virtually unmarked after 100 projections.

A twin claw is used, the top one doing the pull-



down on film of normal pitch, starting one frame below the bottom of the gate. The inching knob is none too large ($\frac{1}{2}$ in. dia.) for turning over the somewhat heavy mechanism, but is adequate for checking the threading—which, after all, is what it is there for. The pull-down is moderately fast (approx. 45 deg.), and the claw does one traverse up and down per frame. The shutter is a highly ingenious design developed from the idea that if one really must have more light, two blades can be used instead of three. The blade selector is above the gate, and can be operated when running or still. The clever feature is that the three-bladed position gives three blades equally spaced (as they should be) while changing to the two-bladed setting actually moves two of the three blades to put them superimposed and diametrically opposite the fixed blade.

Optical Efficiency

Optical efficiency is high. The lamphouse takes a 750 or 1,000 watt lamp with standard pre-focus base (Philips 110 volt 1,000 watt was supplied with the machine tested) and is lined to prevent overheating by conduction. Indeed, the door has two layers of sheet metal lining. Cooling is by a relatively high volume of quite high velocity air, and is inevitably a little noisy, but in a high wattage machine cooling is clearly of paramount importance. Spill light through the top of the lamphouse is not objectionable. The efficiency of the cooling arrangements can be judged by the fact that the machine gets no more than warm to the touch after running a 1,600ft. reel of film.

The condenser assembly is relatively large, the three bloomed lenses being over 1½ in. dia. The projection lens is a modern wide aperture type: f/1.3 Bolex Hi-Fi of 50mm. focus, mount diameter 33mm., with helical focusing groove. Alternative lenses available are f/1.3 of 35mm. focus, and f/1.6 of 70mm. focus. The mount, incidentally, is beautifully finished, and the unusually large diameter glasses are all bloomed.

The works of the S.221 are readily inspected by taking off the back cover. The series-wound motor is mounted in the centre of a 7 in. diameter die-cast housing which forms the blower casing—the blower motor being co-axial with and round the outside of the motor. Although not visible from the back, the other end of the motor shaft carries an electro-mechanical governor adjustable for any speed between 16 and 25 f.p.s. (the speed control knob is on the lamphouse, co-axial with the lamp current adjusting resistance). A small built-in stroboscope, neon-lit from behind, indicates running speeds of 24 or 18 f.p.s. (the latter the American Standard for silent projection).

The motor drives the mechanism through a flat rubberised woven belt, running on crowned pulleys. The drive is taken straight from the motor to the one turn-one picture camshaft, which also carries a

bronze gear driving the rest of the gear train, including seven low friction type nylon gears. The teeth are of fairly coarse pitch and suggest adequate strength for many years of operation. The only drives at right angles to the motor and main gear train are the shutter shaft and a small four-digit counter driven from the mechanism in such a way that one digit corresponds to 10 frames (i.e., 3in.) of film. It has a manual reset to zero, and is very useful for cueing when recording.

Engineering

Engineering is good. Most of the bearings are lubricated from a central point, and the mechanism is carried on rubber anti-vibration mountings in the case. The take-up spool is driven by a pair of stout spring belts (two together giving extra load-carrying capacity), inside the case. There is a friction clutch and a one-way drive device on the spool spindle, so that in reverse the film pulls off freely. The feed spool has its drive parts totally enclosed in the arm, and the spindle is free when running forwards and drives when the machine is in reverse. Film takes off from the feed spool in the standard direction (clockwise), and winds up on the take-up anti-clockwise.

Power-rewinding is engaged by pressing a button at the back of the feed spool spindle, which clutches in a direct drive, then with the motor switched to reverse, the rewinding is quick and easy. A good point is that when taking off the rewind spool one tends to pull it off by pushing the centre of the spindle, which sets it back from rewind to its normal running position. One can switch to forward or reverse without having to change any belts, clutches, or other parts, and rewinding does not require any change-over of spools.

The separate auto-transformer has a maximum loading of 1,500 watts (that is, a 1,000 watt lamp, plus the motor and amplifier and a little to spare). Five feet cables from the mains and to the projector are three core and the earthing is properly carried on to the transformer case and projector. A socket on the projector into which a room light can be plugged is fed with the same voltage as is being fed into the machine (110 volt in our case), and this we found barely sufficient for an interval light, when a 240 volt 100 watt lamp was used. However, a 240 volt photoflood gave satisfactory light at the reduced voltage.

Controls

The controls of the machine are arranged on an edge-lit transparent panel. The amplifier has a row of four control knobs, though by using co-axial units they work six controls plus an on/off switch for the amplifier only. Reading from the left, the knobs are for volume from microphone input, volume from pick-up input co-axial with bass cut tone control, volume from p.e.c. or magnetic head and on/off switch for amplifier co-axial with treble cut tone control. Finally, we have the function selector switch: optical playback, magnetic playback, and magnetic record—the last only being engaged after deliberately pushing in the switch. This switch is interlocked with the machine motor switch in such a way that switching the motor either on or off re-sets the record switch to the playback position.

Prevention of accidental erasure through leaving the machine switched to "record" is vitally important in the design of any stripe projector, and in this machine a very satisfactory solution has been arrived at. Not only does the switch re-set itself from record to playback when switching off the motor at the end of a recording run, but also if one had previously been listening on phones to the record

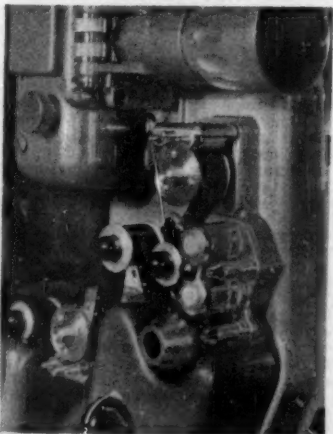
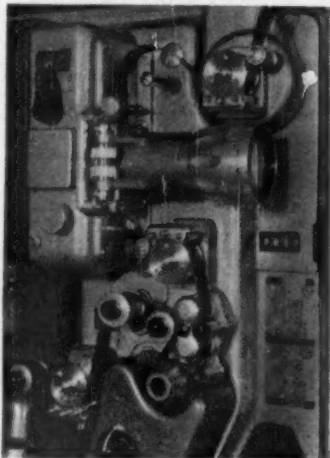
level, the motor switch automatically trips the selector back to the playback position when the machine is started. The interlocking is mechanical and quite foolproof.

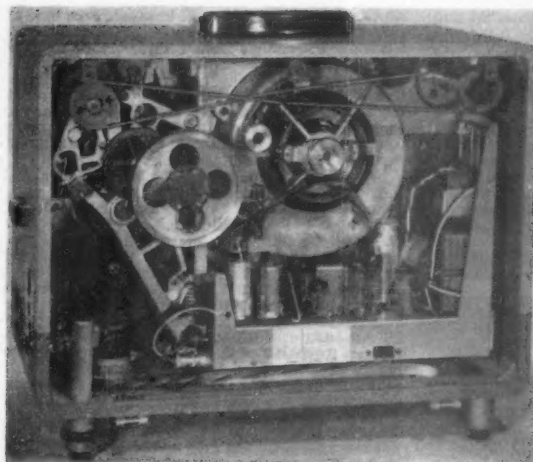
Inputs are by standard 4in. two-pole jacks, and provision is made for high impedance microphone and pick-up. A jack socket is fitted for listening on monitor phones when switched to record, and the loudspeaker also plugs into a jack socket. One can listen to the signal over headphones before actually recording, if desired, and when switched to record the loudspeaker is muted.

The input volume controls should be set so that the neon indicator just winks on peaks of signal. At this level, we found the volume in the monitor phones was about right, and the recorded level on

A. Threading for magnetic track. The four-digit counter (right) assist cueing during recording.

B. Sound head threaded for optical track, which is scanned as it passes around the flywheel drum.





The governed motor, in centre of large blower casing, drives the mechanism (left) through a rubberised woven belt. The sound stabilising flywheel can be seen (bottom left) below the drive gears. A pair of stout spring belts (top) drive the take-up spool spindle.

Below: step-down transformer housed in metal case, which has compartment for cable storage.



the film was normal. Still keeping the same input level, if switched over to playback and running the machine as a straight amplifier, the sound is reproduced at a comfortable listening level. We used crystal and moving coil microphones and an FM radio tuner with the machine, and the gain proved ample. Another point to note is that normally recorded optical and magnetic tracks play back at equal levels for the same setting of the volume control, as was shown by playing a half striped and recorded length of optical track, and switching to and from optical to magnetic.

The inputs of gram and microphone can be mixed while recording (or when using as a straight amplifier); one input does not affect the other. When replaying, both these inputs can, if desired, be mixed with the reproduced track, either optical or magnetic. With these comprehensive mixing facilities, no provision has been thought necessary for superimposition of one magnetic recording over another. The erase was tested with a heavily recorded stripe run as for recording but with no signal input. It was fully erased and free of noise.

Amplifier Valve Line-up

The amplifier valve line-up is: two EF.86 low noise pentodes, two ECC.83 double triodes, two EL.84 output tetrodes in push-pull, and an EL.90 as oscillator which can be switched either to feed the erase head and bias when recording, or to feed the exciter lamp when replaying optical track. The amplifier also contains four metal rectifiers, for H.T. supplies. The amplifier output is about 10-15 watts, and there is ample gain for making full use of this output. The 8in. speaker in the lid of the case (with 50ft. of twin P.V.C. cable) is adequate for most locations, but for very large halls an additional 12in. speaker is available.

A flywheel-stabilised drum, perfectly balanced and running dead true, is used to ensure really smooth film motion through the sound head. All the scanning parts are finely made, and the sound optic is the type where the exciter lamp illuminates a fine slit which is imaged (reduced) on the film; this arrangement ensures that a perfectly straight and even slit of light is thrown on to the sound track, giving the best possible conditions for reading the fine high-frequency modulation.

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As all 16mm. users will know, there are two possible emulsion positions: standard, with emulsion facing the screen, as with reversal originals and optical reduction prints, and non-standard (emulsion to lamp), as on dups and contact prints from negatives. The S.221 has a focusing adjustment for the sound optical unit: the knob below the sound drum moves the whole optical unit plus exciter lamp up or down, by a continuous cam action—no stops. This enables one to focus the sound reading slit of light precisely on the track in either emulsion positions, the best setting being judged by the best high frequency responses. Careful adjustment is indicated by the fact that standard emulsion position tracks played best in exactly the centre of the marked position.

Threading Paths

Different threading paths through the sound head are used for optical and magnetic tracks. The film is held against the magnetic heads by its own tension, aided by the shape of the film path with two fixed guide posts to keep the stripe in good contact. The heads are full-track, but half-stripe can also be run, although there is no provision for relieving half the head to prevent slight rubbing of the optical half of the track; however, the heads are so highly polished that we could detect virtually no wear on the un-striped part of the track—and the slight extra thickness of the stripe itself assists here.

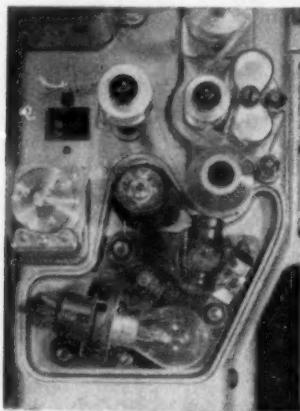
The film is tensioned around the drum, and over the magnetic heads, by a sprung arm working against the slight drag imparted by the middle sprocket which carries a small, well balanced flywheel plus an oiled felt friction pad providing a controlled amount of drag—when running in the forward direction. But when the machine is switched to reverse, the film loop below the gate is not lost, since—ingeniously—the middle sprocket is being driven. The sprung snubber arm and roller after the scanning drum take care of any differences in pull here. Hence, the machine can be switched into reverse with no threading changes whatever.

We tested the S.221 both on the bench and in a small hall. Sound quality on optical track was as good as we have ever heard, with plenty of volume in hand. Our magnetic recordings were of excellent quality—better, indeed, than is attainable from

optical track (we made sure that the signal fed into the machine was of really high quality in the first place). But one expected this, since optical tracks lose some quality in printing and the high frequency response is limited by the grain size of the emulsion.

For optical 16mm. the standard separation is about 26 frames ahead of the picture, and this we found could only be achieved by keeping a rather small loop below the gate. A more generous loop made the separation too great—about 28-29 frames. For magnetic track, efforts have been made to standardise at a 28 frame separation, though 23 is also encountered. With a normal loop below the gate, a 23 frame separation was obtained on this new projector.

Picture projection: excellent; notably steady, and the semi-optical framing is a boon, since the outline



Cover removed to show optical scanning parts.

of the picture does not move on the screen. The screen image with the f/1.3 lens was of good contrast—perhaps a little less contrasty than an f/1.6 lens of comparable quality would be, but not enough to make the most critical user think twice about it. Sharpness: good, even to the corners of the picture. As with all wide aperture lenses, depth of focus is none too great, but the focusing movement on the lens is smooth and the helix just about the right pitch for convenient, accurate adjustment. Once set, the focus is well maintained, and the lens does not tend to change its setting when the gate is opened.

The mechanism runs quite sweetly, but the noise level is rather high—a particular disadvantage when a microphone is to be used for recording within hearing distance. It takes some 7-8 seconds to stop completely after it has been switched off from sound speed—a bit disconcerting until one gets used to it, but indicative of the free-running nature of the gearing and drive parts. The run-up time (to 24 f.p.s.) is approximately 4 seconds.

The change from three- to two-bladed shutter while running provided an interesting confirmation of the generally accepted facts about perception of flicker. At 24 f.p.s. with the three-bladed shutter and no film in the gate, flicker was barely noticeable; on changing to the two-bladed shutter flicker it was very apparent—but on projection of pictures not noticeably so except when screen brightness was unusually high. Professional cinemas, of course, work at 24 f.p.s. with a two-bladed shutter. Several viewers confirmed, however, that the three-bladed

shutter was more comfortable to watch, even though there was no conscious perception of flicker as such. Certainly the change from a three-bladed to a two-bladed shutter is worthwhile for projecting on a large screen, when a slight increase in screen brightness is desirable. When projecting at silent speeds (16 and 18 f.p.s.) we found it preferable to use the three-bladed shutter, yet it is surprising how one's tolerance to flicker increases as the screen brightness is reduced (i.e., with larger screen sizes).

We tested the illumination of the machine by throwing a 3ft. picture with no film in the gate. Using the three-bladed shutter, and 1,000 watt lamp, it averaged 46 foot candles (centre 51 f.c.), evenness being very good. This level of illumination corresponds to the Standard screen brightness (based on the average reading) of 10 foot lamberts on a 5ft. wide white matt screen, or a glass-beaded screen of about twice that width. Changing to the two-bladed shutter increased the light by approx. 20 per cent. Switching back to the three-bladed shutter, three 750 watt 110 volt lamps of different makes were tested in place of the 1,000 watt, and gave a 15-25 per cent. decrease in light in the screen, depending on the lamp used.

Dropping the Voltage

The transformer was used on the 245 volts setting in conjunction with the 110 volts input to the amplifier. Feeding in 245 volts the output voltage was 110 on load. With 240 volts it dropped to just under 108 volts. The lamp current fine control resistance was found adequate for dropping the 133 volts from the transformer at the higher setting, down to or even below the 110 volts mark corresponding to the correct wattage rating of the lamp. Alternatively, with the usual 110 volts input from the transformer to the projector, the resistance can be set low to ease the starting shock. The projector was found to be fully suppressed against radio and TV interference.

Our verdict: the S.221 is a first-rate machine which does just about everything one could wish for in a mag/optical projector and is beautifully made.

Prices: Projector, with step-down transformer, £459. Auxiliary 12in. speaker, moving coil microphone and headphones available as extras. (Cinex Ltd.)

Som-Berthiot Pan-Cinor 85 Zoom for 16mm. Cameras

THIS new zoom lens (also known as the Pan-Cinor 5), with focal length adjustable between 17 and 85mm., maximum aperture of f/2, and standard C mount fitting to suit most 16mm. cameras, features a number of improvements over previous models, as well as some additions. The zoom range has been increased to 5 (85/17), the maximum aperture has been increased to f/2, and—perhaps most important—the reflex viewfinder now incorporates a split-image coincidence type range finder, enabling the operator to focus without taking his eye away; and this finder now comes out at an angle of 60 deg., instead of horizontally from the lens barrel, thus reducing the overall width yet giving plenty of clearance of the camera front. The finish has been changed to black anodised aluminium all over, and the makers claim better definition at full aperture than that given by earlier models.

The barrel is 6½in. long, and 2½in. diameter over its widest part—the focusing ring. The front carries a screw thread for the attachment of a short lens-hood, and this also serves to retain filters of 63.5mm. diameter when required. The mounting thread at the rear of the lens can be rotated axially, to ensure that the lens can be fitted with correct

orientation on different cameras. This thread can be turned by a key provided for the purpose, which fits two slots in the end of the attaching thread. Alternatively, after determining the amount of correction needed by screwing the lens home in its mount, it can be unscrewed about one turn, then pushed hard against the mount and turned through the desired angle; the pressure locks the thread against the lens-mount and the lens can therefore be turned relative to it. The pressure is then relaxed and the lens screwed home. It is important that the lens should be very carefully oriented, for unless this is done, off-level pictures will result if the scene is "correctly" aligned in the finder. The correct position is with the zoom lever vertical when the camera is properly levelled.

Cushioned Movement

The 4in. long zoom lever is screwed into a protrusion at the bottom of the lens barrel, which encloses the coupling to the movable internal lens elements. A pointer moving over a scale marked 17, 25, 35, 50, 75, 85 shows the focal length at which the lens is operating. The movement of the lever is suitably cushioned so that it is impossible to make jerky zooms—a good point.

The reflex viewfinder consists of a tube which is slid into a keyed opening near the rear of the main lens barrel, and tightened down by a captive nut. The eye-piece is placed 7in. behind the camera front-plate, which should be adequate for all cameras. The finder operates via a small silvered spot on one of the internal lens elements, which reflects a small amount of light into the finder tube, whence it is led via prisms and lenses to the eye-piece. On the way, a real image is formed in the plane of a mask, which exactly defines the field seen by the lens. Since the reflecting spot is placed in front of the iris, the brilliance of the finder image is not influenced by the aperture the lens is working at, so visibility is good and the image brilliant right into the corners, even at small apertures.

Because only an aerial image is viewed, it is not possible to estimate whether the camera is focused correctly, so for this purpose an opposed-wedge type split-field range finder is located in the middle of the finder field. It appears as a small circle with a diagonal line across it, and works in conjunction with two more silvered spots on the internal lens element. In use, the focusing ring is turned until either a horizontal or vertical line is seen as unbroken across the diagonal line in the centre of the finder circle. The action is much more definite when the lens is working at a long focal length, and it is therefore recommended that the zoom handle is moved fully forward to the 85 position before focusing, and then returned to the working position.

Boon for Newsreel Work

We found this to work very well, and the addition of the "telemetric" finder is a great boon, particularly for newsreel type work when there is no time for measuring the distance, and where one frequently has to work at large apertures. As the depth of field at longer focal lengths particularly can be very small, and it is possible to watch the subject in the finder while focusing, the merits of this system will be readily appreciated. Once again the iris setting has no effect on the operation or sensitivity of the focusing device, which thus operates at full aperture and maximum sensitivity; one cannot, however, easily estimate the depth of field.

The focusing, as mentioned earlier, is carried out by rotating the front ring on the lens, which is fluted to provide a convenient grip even if gloves are worn. The ring is engraved with a focusing scale in both feet and metres (in different colours), and the scale is well spaced out; almost a full turn

Pan-Cinor 85 on Dolex camera.



is needed to focus to the closest distance, 6ft. One could, perhaps, have wished for the lens to focus a little closer than this, but no doubt there are limits to what can be achieved by moving the front elements in such a complicated optical system as this. Supplementary lenses are available for the range 6 to 3½ft., and 3½ to 2½ft. However, we have used one of these lenses without a close-up lens for quite some time, and came across few situations when one would have been necessary.

Another limitation which we believe could be removed to a certain extent is that the minimum aperture is f/16. This is not sufficient if, for instance, one is caught with a fast film in the camera after shooting interiors, and has to shoot a few exteriors in bright sunlight. The only solution is to resort to filtering, whereas one more stop would cover most cases.

Results

These, however, are the only criticisms we have of the lens, and they are rather minor ones. We have shot a considerable amount of footage with it over a period of months and found that it gave an excellent account of itself under a variety of conditions. The results are sharp right to the corners of the field even at large aperture, and though there is perhaps a little more scattered light than with simpler lenses, the image shows plenty of contrast and little degradation of the shadows.

On bright, open scenes there is a little internal scatter at the very long focal lengths, caused by insufficient hooding; nevertheless, the hood is as tight as possible to clear the field in the wide-angle position. A possible solution is the use of a supplementary hood in these conditions, but this, of course, cannot be used if the lens is to be zoomed throughout its range in a shot; however, this circumstance should not arise very often. And even so, the results are not seriously affected, though in such a zoom, with a very bright open subject, it is possible to see a degradation of the image by scatter when the lens nears its extreme of focal length. We have used the Pan-Cinor successfully even directly against the sun, but sometimes one cannot avoid spurious reflections, giving images in the hexagonal shape of the iris, and due to the multiplicity of lens elements there may be a whole series of such marks on a single scene. (There are 14 lens elements, with a similar number in the finder.)

One point, also a result of the large number of lens elements (and possibly the reflecting spots for the telemetric viewfinder) should be mentioned

in the instruction booklet (but isn't): namely, that due to these causes, there is quite a considerable light loss in the lens, compared to an ordinary one—it amounted to nearly one stop in our tests; the iris, however, is calibrated in the usual geometric f / stops (which are used for depth of field calculations), and it is therefore imperative to make an allowance when setting the exposure. We discovered that the easiest way to do this was to halve the exposure time against which exposures with the zoom lens were read off (e.g., read opposite 1/80 second instead of 1/40 second at 16 f.p.s.).

A Case for T-stops

On meters where this is impossible ("cine" models), one can either read the exposure off against twice the exposure rate (e.g., 32 f.p.s. in place of 16) or set half the correct film speed. This latter is not really convenient if other lenses, such as a wide-angle, are also to be used on the camera; alternatively, it is not too difficult to remember to open up by one stop when using the zoom. Nevertheless, this is one case where T-stop calibration (in addition to the marked f / stops) would be welcome (T-stops are based on actual light transmission of lenses instead of the geometric aperture).

One direct effect of the light loss is to reduce the maximum speed of the lens to about $f/2.8$, though the depth of field at full aperture is equivalent to $f/2$; but that is a small price to pay for such a versatile performance.

We found the Pan-Cinor a joy to use with the camera on the tripod, both for travelling effects (which are easy to overdo) and for selecting a focal length appropriate to a shot without having to move position continuously to obtain the framing desired. The in-between values of focal length frequently came in useful, particularly when working from fixed positions. For newsreel work it is often necessary to use the camera in the hand, but as the lens is rather heavy and one hand is needed for operating the zoom lever, a special method of holding the camera must be devised. This should preferably be such that one hand holds the camera at about its point of balance, and is still able to operate the release, while the other hand operates the zoom lever and also steadies the assembly.

Operating the Zoom

A better solution is the use of a chest-plate, which takes the greater part of the weight and yet allows good mobility, or a pistol-grip which will support the camera and also allow the same hand to start and stop it through a cable release. Each user will no doubt quickly find a position which suits him best, but in passing it should be remarked that it is desirable for the camera to be held in the left hand and the zoom lever operated with the right, so that this hand is also free to wind the spring motor between shots, and adjust focus.

Incidentally, we found that the use of a long cable release also simplified things with the camera on the tripod, as it could be led to the hand operating the pan-and-tilt handle, while the other operated the zoom. In this way one could follow and frame a subject right up to and during the exposure.

The great advantage of a reflex finder, is, of course, that it completely eliminates parallax, and this proves to be very valuable when shooting in a crowd, for instance, as one can be sure of missing undesired heads.

A reasonably comprehensive instruction booklet accompanies the lens, together with a rather complex nomograph for calculating depth of field at all focal lengths and stops. It is worth while spending some time getting to know how to use this, for there are times when a setting has to be selected to

cover a moving subject while the lens is being zoomed, and it is almost impossible to pull focus under these conditions without an assistant.

The Pan-Cinor is supplied in a handsome cardboard box fitted with shaped cut-outs to take the various components and hold them securely during travelling. Alternatively, of course, the lens may be left partly assembled on the camera, but unless a proper fitted case is available it is wise to remove the finder and the zoom handle to prevent damage, and to cover the apertures with the screw caps provided. (Very sensibly, screw caps are provided for all the openings (four in all) on the lens and finder, for protection from dust and dirt when dismantled for storage.)

If we have dealt with this lens more thoroughly than usual, it is to clear up some points about which we have been asked, and which can really only be clarified after some considerable experience with it. Recommended.

Price: with sunshade/filter holder, £188 6s. 6d.; filters: Wratten 1A, 85, yellow, orange, red, or green, £2 5s. each; close-up attachments 2½-3½ or 3½-6½ft., £7 16s. 11d. each. Distributed by Cinex Ltd.

Steinheil Cassar Long-Focus Lens for 8mm. Cameras

This German long-focus lens for 8mm. cameras (D mount) is extremely modestly priced, and yet is well constructed and capable of good results. It has a focal length of 36mm. (giving a 3× linear magnification over the standard 13mm. lens), and a maximum aperture of $f/3.5$, and appears to be of triplet construction, with two air-spaced components in front of the diaphragm and one behind. The lightweight mount is of aluminium alloy, with two-colour engraving for the scales.

The lens has three knurled rings along the body; the rearmost serves as a grip when screwing the lens into its mount. The centre one operates the iris diaphragm, and carries a scale calibrated at one-stop intervals to $f/22$. There are click-stops at each marked value, and though the scale is non-linear it does not become unduly cramped. The front ring serves for focus adjustment. It carries a focusing scale filled in black for metres and red for feet, and the lens will focus down to 0.55m. or 1½ft. Associated with the focusing scale is a depth-of-field scale of the usual type. The front of the lens turns during focusing.

Adequate Hooding for Filters

A metal lens-hood, chromed on the outside and re-issued and blackened on the inside, is supplied. Twenty-two to 23mm. diameter filters may be inserted between the lens-hood and the lens body, and will be adequately hooded.

The lens comes complete with a clear plastic cylindrical case with a screw-in cap at either end. The caps carry a screw thread on their inner face, so that the lens may be screwed into one cap and the hood into the other for carrying and storage; though, no doubt, the hood would normally be kept permanently on the lens. The cap screwed for the hood carries an additional screwed ring and a small pad of foam plastic providing storage space for a filter.

On test the Steinheil Cassar gave clear and sharp results right across the frame at full aperture and stopped down, and was reasonably free from flare even when shooting against the sun. The focusing scale was correctly calibrated, and in all the lens was a joy to use. At £6 13s. 5d. it is definitely value for money. Adapter rings for Bolex L.8 and the old-style Bell & Howell cameras are available at 18s. 11d. (Submitted by Photopia Ltd.)

NEWSREEL

Reports and stills on personal and club productions are welcome. Address on page 39

Increasing membership has caused Finchley A.C.C. to move to new premises at the Tudor School, Queen's Road. Three films are in production; two on 16mm. neg-pos have heavy themes with a basis of murder or attempted murder. Optical sound will be added to both. The third, on 8mm., is to run for two minutes only; it tells of a pavement artist who, after dozing by his pictures, finds ninetence in his hat, goes to a café for a snack, and then discovers the money has fallen through a hole in his pocket. (Will Watters, 7 Langham Gardens, Edgware, Middlesex.)

The newly formed cine club in Palmer's Green is now known as Group Fourteen. They have already acquired a 16mm. sound projector and have completed a 16mm. abstract cartoon. New members will be heartily welcomed. (Peter J. Hunt, 46 Harlech Road, Southgate, N.14.)

In the annual competition organised by Leicester & Leicestershire C.S., a trophy in the shape of a cine camera was awarded to R. W. Murgatroyd for a frisky little comedy, *A Run for Your Money*, based on a point-to-point meeting and an absconding bookie. Plaques were awarded to Will Norman for a film of *Nottingham Goose Fair*, and B. V. Bates for a comedy, *Speedy*, in which much of the fun depended on filming a boy cycling in accelerated motion. (I. E. S. Jobling, 20 Allendale Road, Leicester.)

A LOT IN A NAME

One consequence of adding the words *Cine Club* to their title, say *Crawley F.U. & C.C.*, was a nearly threefold increase in membership. Last year's production, *Gamesh* (8mm., with music on disc) has proved very popular; the story concerns a brass idol with mystic powers and its effect, human or dramatic, on three different families. In making the film three groups worked simultaneously, and a large proportion of the membership took part. This year's production will be on 16mm., based on a de Maupassant story, *The Capture of Walter Scauffs*. (Jon Swinger, 117 Wakehurst Drive, Southgate, Crawley.)

"Members' explanations and apologies add interest to films," say Dundee C.S. after an evening devoted to screening new films by new members. These included *Honours Even*, a first attempt at indoor filming, scripted and acted; *Desperate Mission* by J. Green, with child actors whose fights seemed real and enjoyable, and several holiday records. (A. F. F. Maclure, 168 Glamis Road, Dundee.)

"An amateur's ability for film making comes to light when he chooses angles for a reason, and joins shots together for a reason," says Alan Ross, writing to the magazine of Edinburgh C.S. Let's forget the shapeless travelogue, he urges, and make films of interesting stories with imaginative camerawork—films with new

ideas, just for a change. And as a step in that direction he suggests that cine clubs should screen films of top-quality feature status and really look at them, instead of filling their programmes with sponsored travelogues and documentaries. The society has a competition for 35mm. transparencies, the best slide being awarded the Budgie Cup, presented by Edinburgh Budgie Society for services rendered to their club. (Bill Christie, 23 Fettes Row, Edinburgh, 3.)

A silver trophy for the best amateur film is presented each year by Blackburn Arts Club, and all movie makers residing in East Lancashire are invited to enter. The winner in the competition just closed was Preston C.S. for *Three Sailors*, the runner-up being S. Clarke of Ramsbottom with *High Tea*. (F. W. Gerrard, 3 Geddes Street, Blackburn.)

Strike is attracting a lot of attention in America. When Tainberg's magnetic stripe 8mm. sound projector was demonstrated to New York City 8mm. M.P.C., a commercial film was screened which had been reduced from 16mm. optical, taped, and dubbed on to the 8mm. track; sound was satisfactory and synchronism perfect. A condition of membership of the club is the showing of a film, not necessarily edited or titled, at a meeting. (Joseph F. Hollywood, 65 Pine Street, New York, 5.)

A galaxy of prizewinners and officials: left to right, B. Bates (winner of third prize), Mr. and Mrs. Dunmore (Mr. Dunmore is president of the society), P. Bowcock (holiday award), R. Murgatroyd (1st), Douglas Goodlad (Editor of the *Leicester Illustrated Chronicle*), one of the judges) and W. Norman (2nd). Presentations took place at Leicester & Leicestershire C.S.'s annual dinner. Members' opinion of judges' comments: very fair but a little hard. Main criticism was of lack of story ideas.

Stephens, 25 Oulton Crescent, Potters Bar, Middlesex.)

A 24-page edition of *The Link*, which is the principal means of communication between members of No. 8 Cine Circle 9.5mm. & Tape Circle No. 1 (though there are circulating tapes and occasional get-togethers) covers many topics: home processing under difficulties; sticky tape splicing; vintage 9.5mm. films: ex-R.A.F. gun cameras; the new Philips tape recorder; Asbicolor (said to be Bristol's) than the maker's rating; using the Gramdeck out-of-doors; widescreen for amateurs; a triple-gauge 9.5mm. camera; 35mm. transparencies versus cine; and, yet again, the question of finding a new name for the circle to indicate that it caters for users of all gauges. (Don Collett, 3 Corn Mill House, Sutton-in-Craven, Keighley, Yorks.)

RETAKES EVEN SO

That masterly documentary, *This Is the B.B.C.*, held the attention of a capacity audience for every one of its 68 minutes when Bristol C.S. screened it at an "Extra" meeting. In the same programme were two films made by Carlisle & Border C.C., *Our Border City* (8mm. colour) and *A Helping Hand* (16mm. stripe); the latter was particularly interesting because it was the same theme as Bristol's own Oscar winner, *Claremont*, the education and care of spastic children. When amateur Ken Pople talked on the day-to-day difficulties of a professional film maker, it was interesting to hear that he still has to resort to retakes, and still finds occasional differences of opinion with sponsors. (D. E. Stevens, 31 Wellington Hill, Horfield, Bristol, 7.)

In a programme of 8mm. colour films presented by members of Isle of Wight A.C.S., a film of *Tokio* on Japanese film stock attracted particular attention by reason of its good quality. The year's trophy was presented to G. A. F. Sheppard of Ryde for his film *Rock Formation* (H. W. Bailey, 1 Royal Victoria Arcade, Union Street, Ryde, I.O.W.).



Top prizewinners from Plzen prepare for a tracking shot. The impressive track is perhaps explained by the fact that they are the cine section of a railway works. And note the lights!

Czechs Select Their Twelve Best Films

and make a week-end of it

a pleasing study of a small boy at play and by a record of a holiday camp, enlivened by the losing and finding of one of the campers. This film won a trade union award.

Other entries which attracted interest were an intelligent look at the world of insects, shot with an Admira 8D, two prizewinners—a puppet film of a fairy tale and a satire about an artist who “graduates” from abstract painting to a more recognisable style (the lone worker producer had toiled for more than two years on this and had prepared 100 backgrounds and 2,000 sets)—and the mood pictures, *Spring, Water Sprite and The Waltz*—each a prizewinner, as was the film play, *Fateful Game*, which recalled Munich 1938.

The honours fell to Plzen. The Ministry prize was awarded to an amateur cine group who work at the Czechoslovak Radio station there. (Three of their films reached the finals.) The Grand Prix and one of the trade union prizes went to a group attached to the Plzen railway works club for a terse documentary on the skill and team spirit of railwaymen.

How does Czechoslovak work compare with British? There are differences of background and tradition to take into account, but one might venture this appraisal: British humour and imaginative fantasy when well used are superior; the Czechoslovaks show a greater appreciation of the potentialities of human material and sometimes a keener feeling for atmosphere.

BERNARD ORNA

NOW that the Ten Best are so much in the news, it is interesting to look at other, similar, collections. Czechoslovakia's collection consists not of ten but a dozen films, and last year the spa town of Mariánské Lázně, already packed with visitors and people taking the waters, was invaded by amateur cine enthusiasts who had come for the seven-day finals. Among the awards were prizes offered by the Ministry of Education and Culture, the Central Council of Trade Unions, the Centre of Amateur Arts, which also acted as host, and the local town council—inclined to competition indeed, and to keen debate!

More than 200 movie makers turned up and with them a delegation from Poland and the jury consisting of amateur cine experts, representatives of the professional film industry and members of the staff of the national film school in Prague.

Time was utilised to the full. It needed to be: there were 51 films to see, 37 on 16mm., 13 on 8mm. and one on 9.5mm. Twenty-three of them were reportage and documentary, 19 were film plays, five poetic pieces and four animated. Thirty-nine were in black and white, 11 colour and one in both media.

Producers Join in Talks

Screenings were held daily in the morning and afternoon for the jury, who followed them up with talks with the producers. In the evenings there were public showings of the most popular films, and discussion sometimes went on into the early hours of the next morning. The hall seated 380 (82ft. throw on to a 13ft. by 10ft. screen, which could be extended to 21ft. by 10 ft. for wide screen format).

The competition had had its beginnings in regional rounds with judging by local juries. Of the films that went forward for final judging Prague, with 14, provided the most, followed by Brno, the Moravian capital, with 11; other centres sent from two to five each. Subjects and treatment varied from the prosaic and the straightforward to the quite imaginative.

The architecture and atmosphere of Prague are irresistible to the cine man so it was not surprising that one of the finalists should be on this theme. It got an honourable mention. More original, though not so well shot, was a film of a visit to Plzen. The producers had probed into odd, out-of-the-way corners, and had brought in the story of two of the oldest Czech beer trade marks, for Plzen is, of course, the home of first-class brewing. Children were, as everywhere, a popular subject, and here they were represented by



Plenty of public interest in Plzen amateurs' activities!

ESSEX FEDERATION'S FIRST COMPETITION

The distinction of presenting the Essex Federation of amateur cine club's first competition films went to Walthamstow A.C.C. Winning individual member's film was *On the Level* (cruising on the canals of Holland) by Leslie Gilham of Ardleigh House C.G., who also won the club trophy for *Helping Hands*, discussed by Jack Smith in this issue.

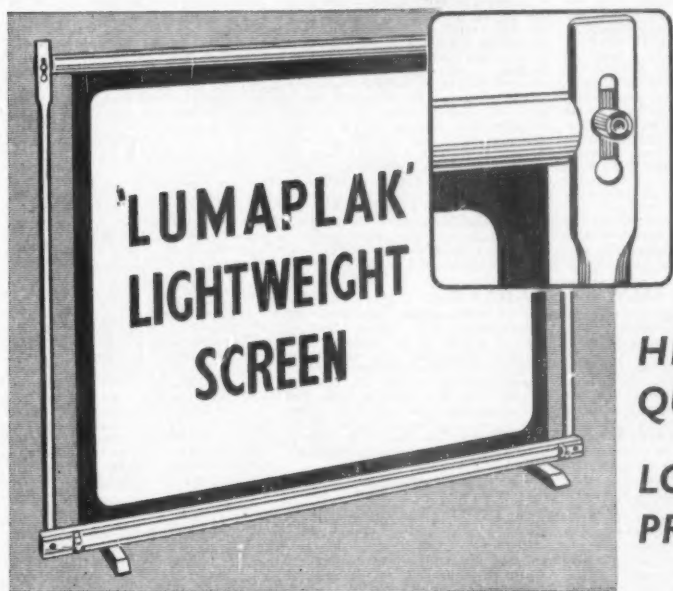
Walthamstow's publicity efforts can well serve as a model for many clubs. This show was announced twice in

the BBC's South-east England News, with details of the Federation, and nearly an entire centre page of the *Walthamstow Post* was recently devoted to a very readable illustrated account of the club's activities. An indication of their standing in the amateur cine world is seen in the fact that the club presented the premiere of the 1954 Ten Best (they make a point of showmanship in presentation), “but despite all these successes,” says the *Post*, “they have never managed

to win an Oscar, although their list of awards is impressive.

“But the members are not despondent and have vowed to keep on trying until they have the much valued award safely in a place of honour at the club headquarters.” If their present rate of progress is maintained, it should not be long before ambition is realised. Their entry for the current Ten Best gained a Four Star award. (E. J. Playle, 12 Queens Road, Leytonstone, E.11.)

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71" × 53"	70" × 52"	(LW10)	9 19 0	(L10)	15 10 0	30 0
71" × 71"	70" × 70"	(LW11)	10 15 0	(L11)	16 10 0	30 0
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A.C.W. JUNE

NEWS AND VIEWS FROM THE COMMONWEALTH

A dozen manufacturers and distributors of cine products helped to make a success of the Trade Fair organised by Australian A.C.S., a representative of each being present to demonstrate from the rostrum items of particular interest. Members were free to examine each display at leisure and seek information about novelties. (Mrs. J. E. Stubbs, 16 Tambourine Bay Road, Lane Cove, Sydney.)

A form of competition fairly common with camera clubs was adopted by Victorian A.C.S. when they organised a treasure-hunt outing. Entrants, who met at a given point, filmed first the title *Scenic Melbourne*, followed by a single frame of an identifying number; they were then required to make a four minute film, to be shown uncut, which included 11 stated subjects, such as a fountain, two forms of transport, the Yarra river, a suburban street, and a church. The essence of the competition was the exercise of imagination and originality in presenting the subjects

with suitable continuity and filmic interest. Films were handed to the organiser unprocessed and the results were not seen until the judging evening. (Miss E. M. Kennedy, 2 Napier Street, Fitzroy, N.E., Victoria.)

Brisbane's first thriller, featuring the streets, wharves and back alleys of the city, is now in production, say Australian Combined Artists. Story is by Brisbane author Ron Carson Gold, known for his cartoon strip *Devil Doonee*; director is Arnold Woodgate, winner of several film trophies; actors have all had training in dramatic societies and courses in TV acting. It is planned to enter the film, which is unsponsored, in Australian and overseas competitions. (Patricia Walsh, 45 Finney Road, Indooroopilly, Brisbane, Qld.)

Last year there were 23 entries for the novices competition, say Queensland A.C.S., and this year they hope for more; the executives are prepared to spend all day and all night assisting

at the judging. Their advice to entrants is: shoot close-ups; a good close-up will often reveal more detail than can be seen with the naked eye, and such shots can make stronger impact and create atmosphere much better than a succession of medium shots. (A. W. N. Lettice, Box 1189, G.P.O., Brisbane.)

It took the judges from 2 p.m. until 11 p.m. to decide the winners in the 1960 Ten Best on Eight competition run by Melbourne 8mm. M.C., and the club was gratified that a poll of the eight members who also saw the films resulted in roughly the same grouping as that of the judges. Top came *Craft of the Cooper*, by John Davies, followed by *Essence of Love*, by G. Kaicher and J. Franke.

At a members' club night an outstanding presentation was John Morrison's *Eldon Weir*, taken with a Japanese Yashica twin-turret camera; colour and sharpness are described as excellent. (G. Coulton, 130 Regent Street, Preston, Melbourne.)

SOUTH AFRICA

Youngest among three cine clubs in Johannesburg is Johannesburg 8mm. C.C., with a steadily growing membership, which imposes the condition that every member must produce one film a year for club showing. So far, no one has failed to satisfy this requirement, most of the films produced being of high standard, with sound accompaniment. The club's first major competition attracted 24 entries, the 10 best of which were screened in the Great Hall of the College of Education to an audience of 700, and have since been shown to several clubs on the Witwatersrand. Cine shows have also been given to institutions for aged people. At club meetings lectures have included talks by experts on such diverse subjects as photographic make-up and speech delivery, and evenings have been devoted to demonstrations of new cine and sound equipment. (Mrs. C. M. Yelland, P.O. Box 6835, Johannesburg.)

When Johannesburg A.C.C. held its Film of the Year show in the university Great Hall, the Mayor and Mayoress being present, 8mm. films were projected from the main projection box with a Cinesound arc projector; someone computed that the image was magnified 225,000 times. On the second evening seats had to be provided in the aisles. Premier awards were to North Eastern Group for *It's Later Than You Think*, and to Dr. and Mrs. Sergay for their now famous film, *A Bench in the Park*. (J. N. P. Vorster, P.O. Box 11180, Johannesburg.)

A former winner has presented Johannesburg P.S. (Cine Section) with a trophy to be competed for annually with a film on a set subject. It takes the form of a scale model of a camera on tripod, and the first set subject is *A Film about a Song*. All films must have been completed within two years; the winning film will be entered in the S.A. Salon. (Leo Levy, 13a Orange Road, Orchards, Johannesburg.)

To encourage members to submit films of South African interest, Cine 8 Club, Durban, have decided to award Kodachrome film to the three best productions shown at club meetings which feature their own country, judging to be by the committee. Country member J. R. Reznick of Pietermaritzburg was awarded a silver cup and gold medal at the Rapallo (Italy) Festival, in competition with 16mm. and professional entries, for *No Bed of Roses*, which won the club's Best Film competition last year.

Useful hints on splicing are given by Alistair Brodie in the club journal: (1) Noisy or broken splices are not the fault of the projector; (2) never use stale cement; (3) use the type of cement to suit the film; (4) don't apply it with a glass rod—a brush works quickly on a piece of paper is better; (5) too much cement will clog the sprocket hole, and later bits of dried cement may lodge in the gate and cause scratches; (6) avoid finger marks on the film—they not only dirty the picture but are liable to pick up dust. (A. Brodie, P.O. Box 207, Durban.)

CANADA

A prize of a roll of film is offered by Montreal M.M. for the best idea for the next club film. There is no restriction on location, number of actors, length or anything; all that is wanted is a résumé of a story—an idea, not a script. Warning is given that it is unwise to intercut *Anso* Moviechrome (gaining in popularity) with Kodachrome, and hopeless to intercut duped and original film. Illustrating a lecture on editing, *The Great Train Robbery* (1904) and *Night Mail* (1937) were screened to emphasise the

progress made in recent years. (Jules H. Benjamin, 2260 Valade Street, St. Laurent, Montreal.)

Friendly rivalry between Toronto M.M. and Montreal M.M. continues with an inter-club competition. At the M.M. club in Toronto in a discussion on 8mm. versus 16mm. at which prize-winning film, *Build It Yourself* (16mm.), by Peggy and Mike Mikaelian, and *Canoe Trip* (8mm.), by Ted Hogg, were screened. (Derek Davy, Box 264, 98 Thistlewood Blvd., Thistlewood, Ontario.)

AUSTRALIA

NEW ZEALAND

High humidity brought projection difficulties to Christchurch (N.Z.) M.C. when they presented their best films of the year programme, the condenser and projection lens misting over as the first 8mm. film was screened. The projector had been warmed up, but too long an interval had elapsed before projection started—a point in favour of cold-light lamps and keeping the projector lens (wrapped in a trouser pocket until the last moment. (A. H. Rees, 146 Mays Road, Christchurch, N.Z.)

The *Newsreel of Tauranga C.C.* (Bay of Plenty, N.Z.), issued monthly in an attractive cover, contains eight interesting pages of club news, advice, and exhortation to better filming. If you are short of ideas for a family film, it suggests, sit down and watch a child at its own devices, but do this with paper and pencil to hand and note down every idea that occurs to you; not only what the child does, but what it might do. From notes such as these it should be easy to develop a treatment to be proud of.

The club has been able, partly as the result of a raffle, to redeem in full the debenture loans made by members four years ago, and now has a balance at the bank. They own their own equipment, and the *Newsreel* costs nothing, expenses being covered by advertisement revenue. (C. L. Reid, Box 254, Tauranga, N.Z.)

LAST CHANCE

to see the 1958 Ten Best before they begin their overseas tour. Only a few more presentations are scheduled to take place in the U.K. Early June presentations at:

Bishop's Stortford, 8th June, 8 p.m. Presented by Bishop's Stortford and District C.S. at St. Michael's Hall, Bishop's Stortford, Herts. Tickets 2s. from L. E. King, 23 Church Street, Bishop's Stortford.

Woking, 13th June, 7.30 p.m. Presented by Woking C.C. at Wheat-sheaf Hotel, Woking. Tickets 2s. 6d. from D. W. Duggan, Brown Hatch, Whites Lane, Pirbright, Surrey.

Presentations of the 1959 Ten Best begin in September.

JUNE A.C.W.



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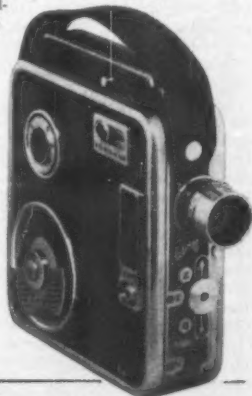
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FILM MAKING IN CHURCH HALL LEADS TO CENSORSHIP MIX-UP

City Films (Sheffield) are now meeting at Attercliffe Community Centre instead of in the church hall they had previously rented, and the reason for the move makes quite a story. They had invited Rotherham C.C. to spend an evening with them to watch the making of a short film, and the publicity secretary thought it would add to the interest of the occasion if the Press came along too. The story of the film was outlined to a reporter, who unfortunately got a wrong idea of the theme and quoted the title incorrectly. This led to a suggestion by the newspaper, featured prominently, that a church hall of all places was being used to make a film that was decidedly blue.

Understandably the church council wanted an explanation, and while they accepted the club's assurance that the film story and the title were in fact perfectly proper, they asked that there should be no further filming until they had considered the matter, and that they should have prior notice of all future productions.

The club, needless to say, has no intention of making films of a questionable nature, and felt that any such condition would be too restrictive.

Hence the move to the Community Centre, which brings some compensation in a saving of £20 a year. (James E. Clark, 7 Whitwell Crescent, Stocksbridge, Sheffield.)

The progress of film making from earliest days to the present was admirably outlined in a Kodak lecture to Bournemouth & New Forest C.C. by M. W. Coe, illustrated by extracts from masterpieces of the past, the earliest being made in 1895. Striking sequences from D. W. Griffith's *Intolerance* showed the brilliance of his contribution to the art of the cinema, and extracts from early talking films, including Al Jolson's *Singing Fool*, gave some idea of how pioneer producers overcame the difficulties of recording a sound track while the film was being shot. (R. W. Harlock, 10 Lucerne Avenue, West Southbourne, Bournemouth.)

NEW CLUBS

The first cine society in the United Arab Republic makes it bow: UAR Amateur 16mm. and 8mm. F.S., and

would welcome the exchange of films and ideas with clubs in the U.K. (Adly el Sherif (Major, UAR Army), 8 Helmina Street, Heliopolis, Cairo, U.A.R.)

Enquiries will be welcomed from enthusiasts interested in the formation of a cine club in Cheshire for discussion and mutual help. (T. G. Lewis, 12 High Grove Road, Cheshire.)

Pioneer Production (Balham) invite enthusiastic amateurs to join a group who aim at making films to professional standards. They plan to produce a sound film with outdoor locations in and around Harlow New Town, with indoor filming in a professional London studio. Actors will be drawn from dramatic groups in Harlow. (Peter R. Davis, 10 Larch Road, Balham, S.W.12.)

Although recently formed, Lanark C.C. have a membership of 28, meet fortnightly, and have already organised a competition for the best four-minute film. Membership is limited at present, but enquiries from anyone interested will be welcomed. (Allan E. R. Campbell, Southland, Friarsdene, Lanark.)

PRIZEWINNERS AND WHY (from page 41)

among the top 25 in the 1959 results, and in the case of one of these we must confess to a most unfortunate error of judgment. Were some of the highly individualistic Oscar winners to try their hand at the domestic picture, who is to say that they would be as successful with it?

That error of judgment concerns *Blue Mountain Magic*. We knew, of course, that it would reach the final round, and after 25 years and more both of judging films and judging the make-up of judges, we concluded that we knew enough about both to be reasonably sure that it was one of those films which stood an excellent chance of appearing among the Ten. So, because the producer, John P. Fitzgerald, lives in Canada, we wrote him to ask if, should it be chosen, the original could be sent to England quickly for dups to be made.

Of course, we were at pains to point out that we could not predict how the film would fare, and could only say that it had reached the final round. But we should certainly not have said that and raised hopes only to dash them cruelly later, were we not pretty sure that it would have made the grade. The only consolation we have is that at least this unfortunate miscalculation indicates the complete fairness of the Ten Best judging, for when the voting went against *Blue Mountain Magic*, we studiously refrained from appealing to sentiment or asking for a reconsideration on personal grounds.

None of the other judges knew what you know now. They judged the film as they judged all the rest, which is entirely as it should be. And to do them justice, we should add that we are sure the knowledge would not have swayed their judgment; all it could have done would have been to create embarrassment.

Were they wrong to have passed over this film? No. Once again it is all a question of how

far one is prepared to go in accepting inadequacies. You may recall that last month Jack Smith, who saw all the Ten Best and some of the Gold Star films, and was as enchanted as we were with *Blue Mountain Magic* ("This is a very personal film, and a model for everyone who wants to make a film about a child. You can't describe it; you can only experience its quiet, fresh beauty"), wrote of it as "a funny sort of combination of child-fantasy, baby-in-a-landscape and straight documentary." This "funny sort of combination," which some of the judges were prepared to accept, failed to get by the others.

But see how impossible it is to achieve unanimity of opinion! We heartily welcome Mr. Smith's championship of lost causes in the case of the Canadian film but reject it in the case of an Australian picture, *Maria Carabines*, by Don Featherstone. Not that we do not think that this Gold Star picture does not deserve its award. Indeed it does, but in our view it is not a better film than any of the Ten Best. Mr. Smith concedes that it has some "nasty faults" but is willing to overlook them, but for us they are too considerable.

Next, *Pas de Deux*, a film play made in New Zealand by Michael Nicolaidi and Paul Leach. A minority of the judges were much impressed with its quality of atmosphere and the tenderness of its love scenes, but these were not enough in the opinion of the others to compensate for certain deficiencies. And so one could go on. . . . Yet each well-merited its award, and we hope that fortune smiles on their producers next time. The lady will, indeed, have to work overtime next year if all our pleas for so many deserving cases are to be attended to. There were a lot of films among the lesser awards which demand notice, but notes on these and on certain trends in amateur work made evident by the Ten Best competition must be left to a later issue.

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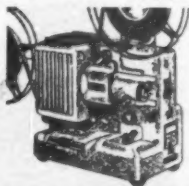
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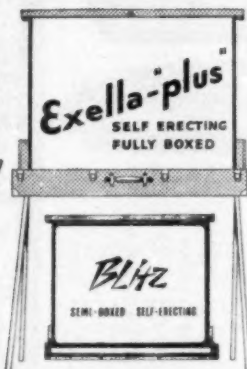
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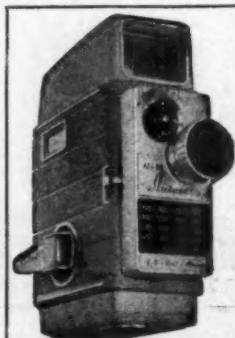
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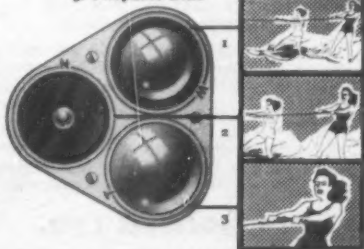
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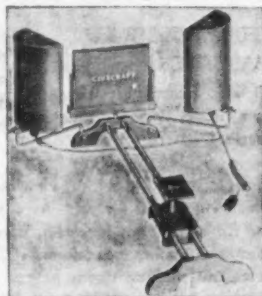
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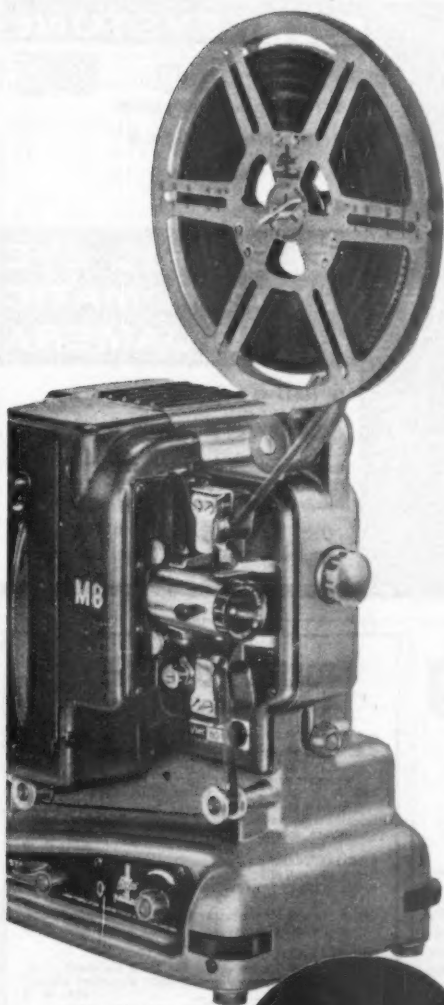
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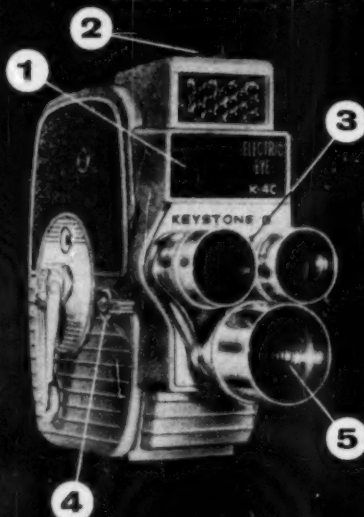
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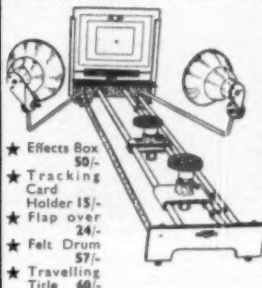
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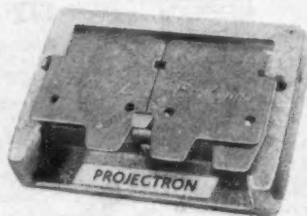
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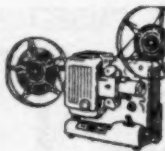
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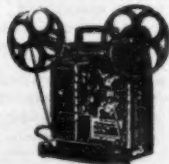


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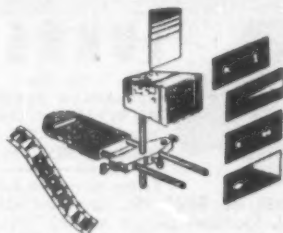
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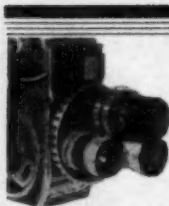
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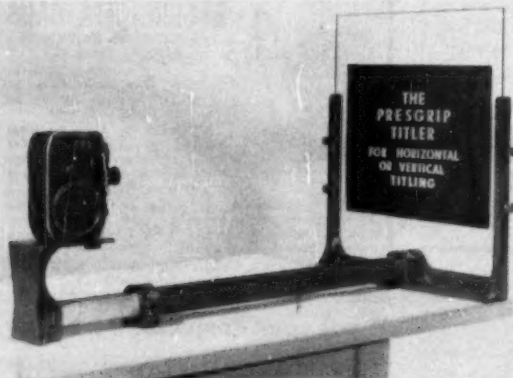
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